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Concepts of Space in Victorian Novels

Koncepce prostoru viktoriánských románů

Disertační práce

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Abstract:

The dissertation focuses on two general categories of defining space: on space expression according to the expressive approach to aesthetics and, secondly, on space representation based on the mimetic aesthetics. The exploration of the surface structure of space employs the philosophical categories of smooth and striated space, formulated by Deleuze and Guattari in their Treatise on Nomadology, while the depths of the inner spaces, including the spaces of the human mind, are treated within the framework of Gaston Bachelard’s phenomenology, stressing the importance of the symbolic meanings hidden in the unconscious.

The primary texts in which the concept of space is explored range from the Brontë sisters' novels (*Wuthering Heights, Jane Eyre*) to Thomas Hardy's Wessex novels, and further on to the last novel of George Eliot, *Daniel Deronda*. Attention is given to the role of natural elements constituting space, with emphasis on the element of water.

Abstrakt:

Práce se zabývá koncepcí prostoru vybraných viktoriánských románů nejprve v jeho povrchové struktuře a posléze zkoumá hloubkové vztahy těchto struktur k archetypálním a symbolickým složkám prostoru v literatuře. Ke zkoumání „povrchu“ byla využita filosofie pojetí prostoru Deleuze a Guattariho rozlišující prostor hladký (nomádský) a zvrstvený (civilizačními zásahy). Další část práce využívá filosofickou perspektivu vnímání prostoru Gastona Bachelarda, jehož *Poetika prostoru* zachycuje fenomenologii básnického obrazu s důrazem na archetypální pojetí hloubky prostoru a jeho funkci v lidském podvědomí.

Práce se zaměřuje na vybrané romány viktoriánské doby, které nesou jisté společné znaky (centralizace prostoru, otevřenost krajiny, vztah k místu nebo určitému regionu), a v tomto směru podrobuje analýze romány sester Brontëových (*Na Větrné hůrce*, *Jana Eyrová*), Thomase Hardyho a George Eliot (*Mlýn na řece Floss*, *Daniel Deronda*).

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Contents

1. Introduction

1.1 Mimetic and Expressive Aesthetics

In my dissertation I will focus on two general categories of defining space: one of them is the category of **aesthetic expression of space**, i.e. how the space is perceived by the narrator or the characters themselves; this notion would possibly correspond with the category of the smooth space in Deleuze and Guattari's terms, focusing on the dynamics of forces. The other category would then concern the **mimetic aesthetics** and the **space representation**, i.e. how space is constructed, with regard to a specific "reality" . What space represents would be relevant to Deleuze and Guattari's category of space striation. Examples of both approaches will be given in the essential conflict of the literary characters with respect to the environment they occupy.

While mimetic aesthetics mostly tends to follow the tradition and norms of classical aesthetics, which can be traced back to Aristotle, expressive aesthetics emphasizes creativity and originality. This dissertation will analyze the space of the Victorian novel to establish whether both of these aesthetic categories are equally important.

1.1.1 The Mimetic Approach

The mimetic approach to aesthetics is based on Aristotle's general notion that art imitates reality and the universal values can be found in the concrete.

> […] it is not the poet´s function to describe what has actually happened, but the kinds of of thing that might happen, that is, that could happen because they are, in the circumstances, either probable or necessary. The difference between the historian and the poet is not that the one writes in prose and the other in verse; […]. The difference is that one tells of what has happened, the other of the kinds of things that might happen. For this reason, poetry is something more philosophical and more worthy of serious attention than history; for while poetry is concerns with universal truths, history treats of particular facts. (Aristotle, On the Art of Poetry[1])

The classical aesthetics explores to what extent the work reflects the real world and

1 *Aristotle, Horace, Longinus: Classical Literary Criticism*, ed. and trans. T.S. Dorsch (Harmondsworth: Penguin Classics, 1965) 43-44.

how it becomes related to external reality, simultaneously conveying universal truth and cultural heritage. The classical approach to aesthetics deals with the symbolic and archetypal imagery, deriving moral values from the analyzed work of art. Victorian novel will be analyzed in this dissertation with respect to the set of norms and values of the Victorian era, considering symbolic and archetypal images reflected in space of the selected novels.

In his critical treatise *The Mirror and the Lamp*, M. H. Abrams distinguishes two types of mimetic aesthetics. The first one relates art to the empirical world and the second is related to ideal objects:

> The first is an empirical theory of the artistic idea, of which the Poetics of Aristotle was the prototype; it maintains that the models and forms for artistic imitation are selected or abstracted from the objects of sense-perception. The other is a transcendental theory, deriving from Plato, or more accurately, from later philosophers whose aesthetic theory is made in part from the building-blocks hewn out of the Platonic dialogues. This theory specifies proper objects of art to be Ideas or Forms which are perhaps approachable by way of the world of sense, but are ultimately trans-empirical, maintaining an independent existence in their own ideal space, and available only to the eye of the mind.[2]

However, to approach the spaces of Victorian novels only from the point of view of the mimetic aesthetics could appear insufficient. Therefore, the expressive aesthetics will form the second substantial part of the methodology of this dissertation.

1.1.2 The Expressive Approach

In his focus on Deleuze's philosophy, Daniel Smith (in accord with Deleuze) views expressive aesthetics as the theory of differences where objects are not given but created in the process of perception, further focusing on singularities which, in Deleuze's theory, produce the crucial notion of intensities. Similarly to light, space can become a concrete universal: “Space-time ceases to be a pure given […] and the object ceases to be an empirical given, in order to become the product of these relations of unconscious perceptions.”[3]

The notion of the differential Idea finds its complement in the concept of intensity: these elements and relations are necessarily actualized in an **intensive magnitude**[4]. Therefore,

2 M.H. Abrams, *The Mirror and the Lamp*. 1953 (New York: W.W. Norton and Co. Inc., 1960) 36.
3 Daniel A. Smith, Deleuze's Theory of Sensation: “Overcoming the Kantian Duality,” *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford and New York: Blackwell, 1996) 38.
4 Smith 36, emphasis added.

space must be defined as an **intensive quantity** since there is an internal and dynamic construction of space that necessarily precedes the representation of the whole as a form of **exteriority** (which implies that space is actualized in a plurality of forms), as Hermann Cohen already pointed out in 1885.[5]

Instead of objects, Deleuze's signs refer to "sensible qualities of relations that are caught up in an unlimited becoming, a perpetual movement of contraries" as "the sign is not a sensible being, not even a purely qualitative being but the being of the sensible.[6] The notion of Deleuze's becoming will be used in the analysis of space of the Victorian novel, and Deleuze and Guattari's theory of space will be the subject of Chapter 1.

1.2 Primary Sources

The primary texts of this dissertation show a considerable variety: from the Brontë sisters' novels *(Wuthering Heights* and *Jane Eyre)* and Thomas Hardy's Wessex novels, whose concepts of space seem to be centralized and consolidated around one particular region or place representing the notion of the Victorian home, to George Eliot's last novel *Daniel Deronda*; this seems to be the most productive text, which, on the one hand, combines the rules of the Victorian novel with the influence of the poetics of Romanticism, and, on the other hand, thematizes the decentralization of space or displacement.

1.3 The Smooth and the Striated

With respect to the surface structure of the space of Victorian novels, the theoretical background to the topic draws on Deleuze and Guattari's Treatise on Nomadology[7] distinguishing two spatial categories: the smooth and the striated. Deleuze's theory is further employed in this dissertation with respect to the time dimension, analyzing the spatio-temporal relations, mainly in Thomas Hardy's novels, where Deleuze's notion of the Aion[8] comes into question. The detailed analysis of Deleuze and Guattari's approach is given in Chapter 2.

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5 Smith 53.

6 Smith 34.

7 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia.* Chapter 7 1227: Treatise on Nomadology – The War Machine. (Minneapolis: University of Minnesota Press, 1987).

8 In *The Logic of Sense* Deleuze distinguishes, apart from the traditional notion of time called Chronos, a specific notion of the Aion: "Aion is the past-future, which in an infinite subdivision of the abstract moment endlessly decomposes itself in both directions at once and forever sidesteps the present." Gilles Deleuze, *The Logic of Sense,* trans. Mark Lester (New York: Columbia University Press, 1990) 89.

1.4 The Poetics of Space, the Use of Literary Imagination

Analyzing representations and expressions of space in Victorian novels, I found it necessary to include another theoretical approach to grasp the archetypal and symbolic meanings of the space representation as they seem to be deeply rooted in the structure of the Victorian novels of the aforementioned authors. According to the neoplatonic notion, as Auerbach puts it in *Mimesis*, the archetype lies imprinted into the soul of the artist who faces his past in the act of creation. Therefore, in order to give an insight into the depth of space of the Victorian novel, I use Bachelard's major work *The Poetics of Space*[9], in which philosophy becomes combined with the psychological processes related to the irrational parts of the human mind. In his analysis of space Bachelard employs the power of imagination and dreams over human consciousness, which can be relevant to my analysis of space in *Wuthering Heights* and *Jane Eyre*, focusing on the central image of the house as an enclosed space and its relation to the general notion of the universe.

In the majority of his works, Bachelard also concentrates on the power of natural elements over the human mind, claiming that natural elements constitute space in terms of stimulating imagination and penetrating knowledge. I have taken into account Bachelard's study of *Water and Dreams. An Essay on the Imagination of Matter*[10] and *The Psychoanalysis of Fire*[11], which have contributed to the analysis of the space of Thomas Hardy's and George Eliot's novels, with respect to their treatment of water and fire as elemental forces. However, as Bachelard considered mainly the psychoanalysis of material imagination called meta-poetics (a kind of meta-philosophy), his focus on space and natural elements appears problematic.

1.4.1 Space as a Metaphor

According to Bachelard, metaphors become more coordinated than sensations and the poetic mind can be seen as a "syntax of metaphors"[12]. Bachelard further asserts that "each poet should be represented by a diagram"; such statement can become more or less problematic. According to Derrida[13], Bachelard does not see metaphor as an obstacle to scientific or philosophical knowledge as he develops it into a new structure: metaphor

9 Gaston Bachelard, *The Poetics of Space.* 1958, trans. Maria Jolas (Boston: Beacon Press, 1994).
10 Gaston Bachelard, *Water and Dreams. An Essay on the Imagination of Matter*. 1942, trans. Edith Farrell (Dallas: The Dallas Institute Publications, 1983).
11 Gaston Bachelard, *The Psychoanalysis of Fire*. 1938, trans. Alan Ross (London: Quartet Books, 1987).
12 Bachelard, The Psychoanalysis of Fire 109.
13 Jacques Derrida, "White Mythology: Metaphor in the Text of Philosophy", *New Literary History*, Vol. 6, No. 1, On Metaphor. (Autumn, 1974) 5-74.

stretches beyond the bounds of language.

Moreover, Bachelard's system of metaphors in which “poetic images can be projected on each other” in poetry (image of fire and life, inner fire that demands metaphors) can hardly be combined with Deleuze's theoretical approach of the surface structure of space. Bachelard's theory proposes “metaphorical groups in a strictly mathematical fashion”, which was rejected as a kind of meta-poetics by Derrida, who, from Bachelard's theory, deduces that all metaphors can thus be considered metaphors of life. Such statements would then give rise to the metaphor of metaphors, which Derrida rejects.

In “White Mythology” Derrida further focuses on the relationship between metaphysics and metaphor. He sees metaphor as a kind of **power**, the energy of tropes constituting the structure of philosophical metaphors. Metaphor is projected as a metaphysical concept, it is always elusive (therefore the revelation of truth by metaphor is only an illusion; instead the process leads to dissemination, losing energy and causing separation from the source). Derrida further claims that there is no unity or continuity in deconstruction: Derrida's aim is not to reconstruct the grammar of metaphors or to relate its logic to a philosophical system. Therefore Derrida criticizes what Bachelard focuses on with respect to metaphors related to the poetics of space.

On the other hand, Derrida favours pluralism and multiplicity of metaphors, rejecting the system or diagram of metaphors since the metaphor “endlessly constructs its own destruction”.[14] Derrida claims metaphor cannot be considered a concept: “metaphor is therefore classified by philosophy as provisional loss of meaning”[15], which foreshadows the death of metaphor itself.

Nietzsche also claims metaphors lose sensuous power, further saying that metaphors cannot be rectified by concepts or systematized by “metaphors of metaphors” (meaning Bachelard's metaphors of elements). Philosophy in general thus cannot be transformed into metaphorics since, according to Derrida, metaphor belongs under lexis (speech) and should be distinguished from dianoia (thought) which is not evident in itself. Metaphor thus becomes inseparable from mimesis, representing the insecurity of language. Bachelard's theoretical approach can thus become related to the classical aesthetic theory, as mentioned above.

14 Derrida 71.
15 Derrida 73.

1.4.2 Relation to the Archetype

Another clash in the theoretical approach presented in this dissertation is reflected in the notion of the archetype. As mentioned before, archetype lies deeply rooted in the structure of Bachelard's *Poetics of Space*, mentioned also by Erich Auerbach in his analyses relying on the mimetic aesthetics. However, Deleuze and Guattari reject the archetype for "the archetype works by **assimilation, homogenization and thematics**, whereas our method works only where a **rupturing and heterogeneous line** appears."[16] Contrary to Bachelard, Deleuze and Guattari refuse to look for free associations since they always bring us to childhood memories or to the phantasm. In search for heterogeneity, D&G reject the structure of formal oppositions, breaking symbolic structure and hermeneutic interpretation, ordinary association and imaginary archetype.

Deleuze and Guattari demonstrate their approach on the example of Kafka: analyzing his work in the context of politics, machines and experimentation where the work has the structure of an assemblage and reflects no symbolism, no phantasm or imaginary, they see Kafka's work possibly without interpretation or significance. However, exploring the surface and then the deep structure of the Victorian novel, I found out the return to the analysis of the archetypal and symbolic structure became almost inevitable. Deleuze and Guattari's theory may concern more the literature of the turn of the centuries ($19^{th}/20^{th}$) as well as the modern and postmodern streams of fiction, where the symbolic structure of space can be omitted. Nevertheless, in the Victorian novel (flourishing in the course of the whole 19^{th} century, especially in the 1870s) the structure of symbols based on the "imaginary archetype" simply cannot be ignored. However, the space of the Victorian novel does not depend only on the archetypal notion, either, especially with respect to its surface structure.

1.5 Natural Elements

As mentioned above, the role of natural elements in relation to space in the Victorian novel will be analyzed in Chapter 5 of this dissertation, with regard to the classical aesthetics. Natural elements can all be considered as coming out of the archetypal notion of the world, presupposing one original matter (in this respect, some pre-Socratic philosophers mention water, e.g. Thales, but their theories differ). According to pre-Socratic philosophers, the Greek term *archē* refers to the original matter from which the world came to be. From the primeval chaos, in which only one element existed, the term *archē* shifts its meaning also to

16 Gilles Deleuze and Félix Guattari, *Kafka: Toward a minor literature,* trans. Dana Polan (Minneapolis: University of Minnesota Press, 1986) 7, emphasis added.

the constitution of the world (or space in general) and to the principle of the explanation of the world's existence that accounts for the natural phenomena. Therefore, from Aristotle's *Metaphysics*, the shift from the element as an empirical Idea towards the transcendental Idea becomes apparent.

Considering the role of natural elements, Plato and Aristotle use the term *stoicheion* as the fundamental element, basically meaning any first thing from which the others belonging to some series or composite whole arise; it is **an element as the first principle**. *Stoicheion* can also mean something initial in space construction, furthermore working as difference at the origin: Apart from the material parts of the universe, the elements as empirical Ideas can bear the meaning of the initial components of speech or letters of the alphabet; therefore they embody the shift from the empirical into the transcendental sphere of Ideas.

The Victorian novel seems to be, in some respects, fundamentally based on the relation of natural elements to the human unconscious. The archetypal quality of elements comes forward in Thomas Hardy's and George Eliot's novels, namely in relation to water. However, their notion can be contrasted with Deleuze and Guattari's theory of the hydraulic model, which, in this dissertation, explores George Eliot's *Mill on the Floss* and *Daniel Deronda*. According to Deleuze, water, and elements in general, can be considered as **ideas of the unconscious perception**, where the empirical idea becomes transformed into a transcendental idea. Water, in this respect, becomes subjected to analysis in the last chapter of this dissertation.

1.5.1 The Space of Water and Other Elements

Firstly, the space of water is based on the hydraulic model (specified by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*), tracing the relationships of particles within the water mass: a ship in the middle of the sea, an individual swimming in the river, etc. However, **the space of water** generally considered a type of smooth space does not seem to play a dominant role in the Victorian novel. Therefore the chapter concentrating on the hydraulic model subjects to analysis a 20th century novel, Graham Swift's *Waterland*, which will be analyzed with respect to Deleuze and Guattari's theory of the smooth and the striated.

Secondly, the space where water is present as the dominant feature will also be subjected to analysis in the Victorian novel; it is the space **with** water, landscape with the river, etc. Here the chapter concentrates on the role of water in the space of George Eliot's novels *The Mill on the Floss* and *Daniel Deronda*, and Thomas Hardy's *Return of the Native*

and *The Mayor of Casterbridge*. In the aforementioned novels water does not seem to create a self-sufficient space (it is rather the town and the river, the river and the bridge, the shore, banks, etc.). However, the aspect of water here seems to be substantial, with respect to Bachelard's phenomenology of natural elements as projected in *Water and Dreams*. Thus the basic understanding of the term water space relies on the dichotomy of the space of water (water as the natural element), and the space with water (landscape with the river, sea, waterfall, pool).

The role of natural elements will be discussed in a separate chapter (Chapter 5) as the classical elements of Earth, Water, Air and Fire (and Aether, adds Aristotle) deeply influenced European thought and culture, forming substantial parts of space in general. Their corresponding and intermingling qualities of the hot and cold - wet and dry, considered essential in the Hellenic civilization, could be compared to the modern notion of space and its elements, for the classical elements correspond more closely to four states of matter: solid, liquid, gas, and plasma. Modern science recognizes classes of elementary particles which have no substructure, and composite particles having substructure (particles made of other particles). This modern notion of the elements is comparable to Deleuze and Guattari's model of the movement of particles in space, which will be treated in the chapter on the hydraulic model, following the model of quantum mechanics.

As a part of the fifth chapter, the relations of natural elements and space are to be discussed with respect to fire and water, especially in *The Return of the Native.* The general image of the hearth as the central space of family life is subjected to analysis in *Wuthering Heights*, *Jane Eyre* and *The Woodlanders*, whereas the clash of the elements (water, fire, air) will be reflected in the analysis of *Far from the Madding Crowd.*

1.6 The Clash of Romanticism and Realism

The representation and expression of space in Victorian novels seem to reflect the two basic literary tendencies of the 19th century. In spatial terms we may proceed from the assumption based on Lutwack's classification of the **romantic expanse**, the notion of the faraway horizons, distant hills and the vision of the ocean, contrasted with the **Victorian enclosure** based on reassurance, keeping distance between nature and man, with the space concentrated in the house, on family authority, with the influence of the Gothic, associated with the motifs of threatening destruction, prison and insanity.[17] Such clashes are supposed to

17 Leonard Lutwack, *The Role of Place in Literature* (New York: Syracuse University Press, 1984) 36.

be found in the works of the Brontë sisters.

In the tradition of the Victorian fiction the features of space seem to be oriented towards the correspondence with the social rules, norms and values of domesticity and mediocrity. The most common features of landscape were incorporated into the country with the geographical features of flatness and no extreme slopes, rather than mountains or rough seas, which would represent tumult and high aspirations, not desired by the Victorians. However, the normative aspects of Victorian representations of space possibly go hand in hand with suppressed emotions and ideals that are searched for, as in the case of the works of the Brontë sisters, and Thomas Hardy's or George Eliot's novels. The emotional repression, unfulfilled dreams and thwarted ideals are, to a great extent, reflected in the notion of space of the Victorian fiction. The ideal of domesticity and family harmony is usually shifted to the households and interiors of drawing rooms, whereas the romantic illusions and expectations have to “stay outside”, being associated with faraway hills, distant mountains or with the sea representing, apart from the romantic desires of achieving freedom, the potential danger threatening the very existence of the individual.

1.7 Heroines and Heroes in Space

In the Victorian novel the space seems to be limited to the interior from which the main character is merely bound to watch the distant hills with the desire to wander anywhere they would like to. In *Jane Eyre* and partially also in *Wuthering Heights* the authors seem to have created a space structured by walls surrounding the garden and limiting the movement of characters, who feel both physically and mentally imprisoned inside the house. The imprisonment within the walls of both the houses and gardens is further compounded through the limitation of movement within the distance in the open space. The heroines observe the hilly horizons that seem too far away and long to explore the space beyond the distant hills, e.g. Jane Eyre or Catherine Linton. Their desire for the freedom of movement is associated with the spiritual need to break the Victorian convention, which the individuals consider limiting the course of their lives. Jane Eyre’s desire to leave the orphan house in Lowood is projected into her instinctive wandering towards finding a centre of family life of her own. On the other hand, Emily Brontë’s characters of Catherine and Heathcliff seem to have a different notion of occupying space; their existence seems to transcend Jane Eyre’s notion of liberty, which she sees in the typically Victorian dream of having a house and a happy family life. As Catherine watches the peaks in the distance before she dies, her Romantic desire to get out

rambling and breathing the fresh air is connected with the vertical movement upwards, either towards Wuthering Heights to meet her lover or even further, heading towards the unconscious. Catherine's as well as Heathcliff's movement then reminds of a spiral which becomes uncontrolled in the course of their lives. The space they occupy then displays the marks of becoming smooth; none of the lovers have a tendency towards striating space because of their nomadic orientation. On the other hand, Jane Eyre's movement in space means approaching the horizon along a conventional road till she gets to the essence of Victorian values she instinctively longs for. This linear horizontal movement has a constant goal, and as Jane reaches it, she is ready to settle down.

Generally, Brontë sisters' heroines suffer from the restlessness connected with their isolation in the enclosed space they want to escape from. However, Jane Eyre's motivation for wandering on the road seems to differ from the rambling in the open air of the main characters of *Wuthering Heights*. The way they occupy space depends on the fragility of their existence; in this respect Jane Eyre seems to have more energy and vitality to persist.

A heroine whose desires are seemingly similar to the Brontë sisters' female characters, i.e. the desires to occupy the smooth space, a heroine striving to break the Victorian convention is Maggie Tulliver of George Eliot's novel *The Mill on the Floss*. Her romantic attitude is also reflected in her relation to space, especially in her way of occupying the outer space. Maggie's wandering in open space and her escape from home is in fact the result of her personal crisis and disillusionment. Like many Romantic characters, she tries to find comfort in abandoning the Victorian safety and changing her way of life to become a nomad. However, her desire for freedom, social equality and respect of men becomes thwarted by the limits of her own prejudice and moral.[18]

As the lives of various characters in the Victorian novel mostly end up in a tragic way, my aim will be to explore the relevance of their romantic origin to the space they occupy. The aspect of crossing the boundary in space seems to be related to the tragedy of characters existing in space, trying to exceed the Victorian limits. The tragic as a constitutive element of the Victorian novel will be analyzed with respect to Nietzsche's understanding of the term, as well as Hardy's treatment of Aeschylean tragedy.

In Hardy's Wessex novels, namely in *The Woodlanders* and *The Return of the Native*, I work with the term of the personified space, which seems to represent a self-sufficient living

18 The heroine's physical features correspond with her characteristics of a Romantic personality. Her dark curly intractable hair and wild look partially exclude her from the family circle, and she is, like Heathcliff, compared to the gypsy kind.

being related to the notion of the Immanent Will[19]. The space of the wood and the heath here seem to acquire a powerful potential whose relation to the characters will be duly discussed. The presence of the potential in the space of Hardy's novels reflects "the central vision of a universe governed by the purposeless movements of a blind, unconscious force that [Hardy] called the Immanent Will."[20]

However, the cosmic notion of the Immanent Will needs to be confronted with Nietzsche's will to power and mainly with the counterpoint of the will to nothingness which, in my opinion, reflects to a great extent the individuality of Hardy's characters.

Thus the concepts of space of Hardy's Wessex may differ according to the notion of either the will to power/ nothingness and the Immanent Will. Hardy's understanding of the term Immanent Will, influenced by the philosophy of A. Schopenhauer and von Hartman, relies on the fatalistic notion and thus generally excludes the human factor from the influence upon human existence, emphasizing the role of the mighty potential of space in contrast to the minority of characters who seem to diminish in the course of Hardy's novels. Nietzsche's notion of the will to power focuses on the human aim to control the course of existence and thus to exist more independently, which in fact contradicts the notion of fatalism in Hardy's novels. Nietzche's will to power or the will to nothingness will further be discussed with respect to Deleuze's terms of becoming (becoming active or reactive), depending on the intensity of becoming reactive.[21]

1.8 The Structure of the Dissertation

In general, the dissertation will firstly trace the dichotomy of the smooth and the striated, secondly that of the space and the region (in terms of the category of emplacement and its relations according to Michel Foucault's spatial category as defined in his essay on Different Spaces), and thirdly, of the space and natural elements (with the emphasis put on water).

The second chapter aims to define Deleuze and Guattari's categories of the smooth and the striated space that cover the surface structure of space. The dichotomy of the smooth and the striated space which, moreover, reflects the penetration of the two categories into the

19 The origin of the construct of the Immanent Will is highly speculative because Hardy, being influenced by the philosophy of both Schopenhauer and von Hartman, considered Schopenhauer's notion of the Will on the one hand, and von Hartman's Will that is seen an as immanent cause on the other.

20 "Immanent Will." *Encyclopædia Britannica. Encyclopædia Britannica Online*. Encyclopædia Britannica, 2011. Web. 9 Feb. 2011. <http://www.britannica.com/EBchecked/topic/283517/Immanent-Will>.

21 Gilles Deleuze, *Nietzsche and Philosophy* (London: The Athlone Press, 1983) 145.

aforementioned aesthetic approaches, will be mostly discussed in the third chapter concentrating on Thomas Hardy's Wessex novels. Deleuze's hydraulic model will first be used to analyze the Victorian novel *The Mill on the Floss*, and then I will counterbalance the space in Eliot's novel with the notion of space in Graham Swift's *Waterland* in the fourth chapter. The only representative of the 20th century British novel in this dissertation, Graham Swift, concentrates in *Waterland* on the relations between the general and the specific (i.e. local or regional) aspects of space and therefore, in a way, continues the tradition of the Victorians, similarly to Thomas Hardy. Moreover, his representation and expression of space seem to permeate the structure of the novel, emphasizing the water element.

The role of natural elements in space will become the subject of the fifth chapter, relying on Gaston Bachelard's theoretical treatise on water and fire, and exploring the dynamic relations of space to the unconscious and subconscious of the human mind. However, Bachelard's elements are seen as metaphors of transcendental Ideas (in Derrida's terms as the metaphors of metaphors) that cannot become systematized. Nevertheless, the metaphors of the water element can be considered as displaying a kind of power, mentioned by Derrida, forming the metaphysical concept that still remains elusive.

Bachelard's *Poetics of Space* have laid the ground for the following chapter (House and Universe) focusing on the centrality of the space of *Wuthering Heights*, further developing the archetypal and symbolic meanings incorporated into the structure of space. As the Brontë sisters (Emily in *Wuthering Heights* and Charlotte in *Jane Eyre*) seem to have been influenced by the tradition of the Gothic novel, emphasizing, in the space construction, the role of the closed space, the next chapter (The Closed Space) focuses on the theme of forming the barriers between the inner and outer spaces, the role of the supernatural elements and consequently of the transcendental level of the space structure, bound to the notion of the sublime. Functional relations between places are explored to some extent, with respect to Foucault's notion of Different (or Other) Spaces[22], especially in the context of space in Charlotte Brontë's *Jane Eyre*. However, such relations between the "emplacements" receive only marginal attention and do not form a substantial part of this dissertation.

The final highlighted part of the thesis (Chapter 8) is devoted to the substantial shift in the space construction in the last novel of George Eliot. In *Daniel Deronda*, Eliot suggests a new development in the representation and expression of space, heading towards the 20th

22 Michel Foucault, Different Spaces. *Aesthetics, Method, and Epistemology,* ed. James Faubion (New York: The New Press, 1999) 175-186.

century novel, focusing first on the radial structure of space, which later leaves some of the spaces empty, shifting the narrator's attention to the perspective of the inner spaces of the mind of some characters, confronting the past with the present and thus suggesting the randomness and arbitrariness of experience resulting in the decentralization and dislocation of space.

Exploring the dichotomies of the space and natural elements, of space and the region (from the point of view of Foucault's emplacement), and the smooth and the striated, the Victorian novel will be analyzed with respect to its surface (Deleuze and Guattari), the depth of the inner spaces (regarding the notion of the uncanny), and also with respect to the archetypal and symbolic imagery (based on Bachelard's theory of space). The initial focus on the analysis of verticality, horizontality and centrality of space will shift towards George Eliot's last novel, which created a counterpoint to the previous concepts of space: In Daniel Deronda, the author opens new possibilities of exploring the Victorian novel.

2. Space in Deleuze and Guattari: The Smooth and the Striated

To avoid defining the terms of the smooth and the striated as two clear-cut oppositions it should first be stated that both terms are embodied into the rhizomatic structure of *A Thousand Plateaus* written by Gilles Deleuze and Félix Guattari in 1980.[23] According to Gregory Bateson a plateau designates a very special "continuous, self-vibrating region of intensities whose development avoids any orientation toward a culmination point or external end."[24] A plateau as an abstract category is for Deleuze and Guattari "any multiplicity[25] connected to other multiplicities by superficial underground stems in such a way as to form or extend a rhizome."[26] Deleuze's and Guattari's notion of a plateau as a spatial category may be used in relation to space analyzed in the dissertation. The space of Victorian novels is then viewed as a multiplicity of self-sufficient unique and isolated places or regions (e.g. the places tracing Hardy's Wessex or the space of *Wuthering Heights*) that have the common feature of representing fictional places related to a specific literary period of Romanticism and the Victorian novel. All places analyzed in this dissertation display the feature of intensity that forms an essential keyword to Deleuze's philosophy. Nevertheless, Deleuze and Guattari perceive the plateau as an abstract category, no matter to what extent it may concern space. "Nomadic", rhizomatic writing allows seeing things from the middle, it lies between things in an alliance and through proceeding from the middle things pick up speed. The categories of speed, intensities, multiplicities, strata and lines form the essential terms for understanding space according to Deleuze and Guattari. They all may be associated with the notion of the smooth space that would be further connected to the Romantic aspect of the Victorian novel.

The authors who emphasize the nomadic principle of thought in which the rhizome opposes the arborescent structure of the tree may refer to the Romantic notion of existence. The arborescent structure then represents the Victorian social model of a family rooted in middle-class society, corresponding to moral values and social norms of domesticity and mediocrity. The rhizome is, on the other hand, the embodiment of "antigenealogy" (i.e. "not

23 The complete English translation of the text occurred in 1986.

24 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987) 22.

25 "A multiplicity has neither subject or object, only determinations, magnitudes, and dimensions that cannot increase in number without the multiplicity changing in nature." D&G 9.

26 D&G 22.

the object of reproduction"[27]) because in understanding general (philosophical, ontological, biological) categories there is no need of structural models; selecting lineages and looking for roots instead of being connected to the outside seems to be the non-productive model. Nevertheless, classifying the authors according to their production of either the arborescent or rhizomatic model would become problematic since the Victorian novel reflects many Romantic features in general.[28]

The rhizome with its general features may be interpreted as a dynamic spatio-temporal category: it connects any point to any other point, its traits are not necessarily linked to traits of the same nature, it is composed not of units but of **dimensions, directions of motion**, it has neither beginning nor end because of always lying in the middle, forming a *milieu*, and, moreover, unlike a structure, which is defined by a set of points and positions in binary relations; it is made of **lines** only, producing segmentarity and stratification, the main one being the line of flight or deterritorialization. In this notion of space deterritorialization functions as the maximum dimension; the process of deterritorialization is neither infinite nor should it be the final point: after being achieved, here the multiplicity undergoes metamorphosis and its nature is changed. Thomas Hardy's main characters seem to reflect, to some extent, the notion of deterritorialization. In *Tess of the d'Urbervilles* Tess is pushed forward to escape moral and social pressure, and in spite of her attempt to find peace and consolation through work far away from the man who can hurt her, her "Fate" is to find her, no matter how far she escapes. However, Deleuze and Guattari understand deterritorialization as a process and movement associated with multiplicities rather than relating it to the existence of a singularity.[29]

The rhizome in its spatial context pertains to a map but it is completely "acentered", does not contain any hierarchy of paths or directions. The "rhizome-map" displays the features of reversibility, it is modifiable with multiple entryways and exits and lines of flight without aiming at creating a structure or system. What is important is energy and speed, activity of movement even when being still. In the context of the Victorian novel the model of space resembling a rhizome may be traced in George Eliot's last novel which reflects the process of decentralization, starting from the radial structure and graduating into the form of the "acentered" space.

27 D&G 23.

28 The Brontë sisters, Thomas Hardy and George Eliot all focus on the aspects of the Romantic heritage in spite of being associated with the Victorian novel.

29 Deleuze's term multiplicity can be understood as e.g. a group of nomads or a pack of wolves.

In stating that there are basically two types of space, i.e. the smooth and the striated, Deleuze and Guattari also classify the attitude of the Western and Eastern cultures toward space; one followed by the State and the other by the nomads. However, this spatial theory may be applicable to any human activity, both physical and mental. The term nomadology is defined in opposition to history: "history is always written from the **sedentary** point of view and in the name of a unitary State apparatus."[D&G 23] Deleuze and Guattari see a qualitative difference between the "State space" which means the collusion between philosophy and the State, and the "space of nomad thought". The State space is characterised by such terms as "hierarchical ranking, identity, resemblance, truth, justice, and negation, the rational foundation for order, the power of *logos*, **entrenched in a closed space**, power which builds walls."[D&G 363] This space is further called **the striated space** in which "lines or trajectories tend to be subordinated to points: one goes from one point to another."[D&G 478]

On the other hand, the smooth space is generally associated with **force,** which "arrives from outside to break constraints and open new vistas."[D&G 371] The nomad thought moves freely, is based on exteriority and produces difference. Thus the nomadic space is primarily smooth and the points - stops are determined by the trajectory where "the dwelling is subordinated to the journey; inside space conforms to outside space: tent, igloo, boat."[D&G 478] The principle of a nomadic journey is the **trajectory**, not the points, which arise only as a consequence of the journey. Nomadism thus represents a different approach to space than sedentary life. The essential difference can be demonstrated using the example of the road in opposition to the nomadic trail. The road represents the sedentary way of life "to parcel out a closed space to people" whereas the trail does the exact opposite: it "distributes people (or animals) in an open space." A sedentary space is "striated" by walls, enclosures and roads while nomad space, marked only by temporary traits displaced with the trajectory remains "smooth". The nomadic journey is variable, it involves changes of direction because they are determined not only by the oases but also by nature as such: the road can be shifted by temporary vegetation or local rains etc. In the perception of the smooth and striated space the example of the space of *Wuthering Heights* may be used. It is definitely the space striated by walls, creating obstacles and structuring the hierarchy of places. Nevertheless, in the way the Romantic characters of Catherine and Heathcliff move in space we can trace their tendency to become parts of the multiplicities related to the smooth space of the Heights (in Heathcliff's case) and taking on a "line of flight"[D&G 226] (especially in the case of Catherine's identification

with Heathcliff). Both characters then follow the traits with the “smooth trajectory”.

Deleuze and Guattari assign a “communicational role“ to the smooth space which is crucial in the process of “converting“ and controlling space: “One of the fundamental tasks of the State is to striate space over which it reigns, or to utilize smooth spaces as a means of communication in the service of striated space.“[D&G 385] The striated space is thus both limited and limiting, it is divisible by boundaries into parts which are assigned constant directions and oriented in relation to one another. The limits and boundaries related to space and consequently to the social norms would generally be ascribed to the space of the Victorian novel. In contrast to this, the nomad space may only be “localized and not delimited“. This is because the smooth space of the desert, steppe or ice is associated with “intensities“ such as wind, noise and natural forces, with “events and *haecceities*“ rather than with “formed and perceived things“. Such associations would correspond to Thomas Hardy's concept of the heath that can generally be classified as a smooth space displaying intangible qualities described by some critics as a form of the Immanent Will.

The concept of *haecceity* is a crucial one in the context of the “nomadic theories“ of Deleuze and Guattari. The term was revived in their book *A Thousand Plateaus* as “a mode of individuation very different from that of a person, subject, thing, or substance“[D&G 369] Their definition is intensively connected to the concept of the quantities of **time** (such as the hours, seasons etc.) which in their interpretation “have a perfect individuality lacking nothing, even though this individuality is different from that of a thing or a subject. They are haecceities in the sense that they consist entirely of relations of movement and rest between molecules or particles, capacities to affect and be affected.“[D&G 370] Haecceities help to define smooth space as “an intensive rather than extensive space, one of distances, not of measures and properties.“[D&G 479] Striated space, on the contrary, is “canopied by the sky as measure and by the measurable visible qualities deriving from it.“[D&G 479] Haecceities may be referred to as a part of the concept of spatio-temporal relations within the smooth space of Hardy's novels. In this respect the treatment of Chronos and Aion will be subjected to further analysis.

Haecceities, i.e. incorporeal events, function as a part of the time dimension which helps to form the philosophical relations between space and time. Gilles Deleuze distinguishes two concepts of time: “**Chronos**” which includes the conventional cyclic and linear understanding of time such as the hours, seasons etc., and suggests the omnipresent deity that covers all individual presence[30], and “**Aion**” which is the time of “**becoming**” and means the

30 Gilles Deleuze, The Logic of Sense 61.

qualitative change that is non-measurable, it is the time of the haecceities, the units that can be infinitely divided into the past and future moments. To make haecceities corporeal we have to actualize them with respect to a certain moment. However, we should also consider the process of counteractualization which shows the events are independent on the individual. If we relate the time of haecceities to the smooth space, the striated space should then be associated with the linear and also cyclical form of time that makes it homogeneous, striating all of space in all of its directions. In spite of supposing initially that all forms of spaces of the Victorian novel would display the reference to the striated space and thus to the linear and cyclical concept of time, the case of Thomas Hardy's novels may prove the contrary.

It should also be pointed out that the two types of space, i.e. the smooth and the striated, are not coexistent in the sense that they do not stand next to each other; in fact they exist only in mixture: "smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space."[D&G474] Regarding the example of the sea, which is the smooth space *par excellence*, we must consider that it had always been subjected to strict striation; firstly by the astronomical bearings, based on the observation of the stars and the sun, and secondly by the plotting of the known and unknown regions on the map. However, there had also existed a nomadic system of preastronomical navigation, based on the "tactile" qualities of the smooth space: wind, noise, colours and sounds of the sea. But it were the States that were only capable of completing the striation. No matter how intensively the sea has been striated, it consistently reimparts a kind of smooth space, possessing a greater power of deterritorialization. However, the Victorian novel, in contrast to Romantic literature, does not focus on the presence of the sea to a great extent. The communicational role has been subscribed to the striated space which always aims at capturing and organizing the smooth space but in case of the sea, the desert, steppe or ice (all of which function as smooth spaces) these can dissolve the striated space and are enlarged simultaneously but nonsymetrically with the undergoing striation. For the Victorians the space of the sea would always remain related to the experience of the uncanny[31] and thus attempted to be marginalized, pointing towards the unconscious.

2.1.1 Homogeneity and Heterogeneity of Space

Another question that can be raised is the homogeneity and heterogeneity of the striated and smooth space respectively. According to Deleuze and Guattari, homogeneity is

31 The notion of the uncanny was, among others, analyzed by Sigmund Freud, in my dissertation it is further discussed in the concept of the enclosed space.

the extreme result of striation when space is striated in all directions and lines intersect each other regularly. It means that the striated space does not allow any deviation from the constants, the lines are given as those joining two points without any other possibility of freeing themselves towards another direction. On the other hand, the movement typical of the smooth space resembles a **vortex** which can develop into a chaos displaying only speed. Thus the smooth space displays a fundamental heterogeneity because of "a continuous variation that exceeds any distribution of constants and variables, the freeing of the line that does not pass between two points."[D&G 370] Moreover, when the striated attains its ideal of perfect homogeneity, it is apt to reimpart smooth space. This is actually the only turning point where the smooth space is somehow related to the homogeneous.

Homogeneity is therefore the feature of the striated space which is, in physical terms, defined by Deleuze and Guattari as "the space of *pillars*":

It is striated by the fall of bodies, the verticals of gravity, the distribution of matter into parallel layers, the lamellar and laminar movement of flows. These parallel verticals have formed an independent dimension capable of spreading everywhere, of formalizing all the other dimensions, of striating all of space in all of its directions, so as to render it homogeneous."[D&G 388]

This might be the turning point according to which every kind of smooth space, in the physical perspective, can be transformed into striated space. On the whole, space can thus have the potential to become striated and striated space can turn into the smooth again (the example of the sea has already been mentioned.)

In the Victorian novel the potential of space to become smooth corresponds to the possibility to contain a kind of Romantic existence of characters in space. In the aforementioned example of *Wuthering Heights*, the main characters try to dissolve the hierarchy of space structured around the centre of the house on the Heights, identifying themselves with the Romantic landscape consisting of singularities and multiplicities, taking on the line of flight to head towards the absolute.

In Thomas Hardy's novels Romantic existence of characters becomes related to the smooth space of the heath, in the extreme case of *The Mayor of Casterbridge* or *Tess of the d'Urbervilles* the line of flight becomes associated with a great intensity of deterritorialization. *The Return of the Native* reveals two types of Romantic existence in space; in the nomadic way of life of the reddleman Diggory Venn and of the ironically stylized tragic heroine

Eustacia Vye. In *The Woodlanders* the tragic romantic hero becomes identified with and consequently absorbed by the smooth space of the woods, facing the presence of the Immanent Will absorbing Hardy's characters in general.

In George Eliot's novels *The Mill on the Floss* and *Daniel Deronda* the characters' association with the smooth space created by the water element supports the notion of their Romantic existence. Maggie Tulliver's romantic desire to ramble freely in the open landscape with the gypsies becomes ironically reversed into her possible escape drifting with the current down the river, which she does not succumb. Later on, she is finally overwhelmed by the power of the flooded river resulting in her tragic death. Daniel Deronda, whose life is at first seemingly controlled "by the State" (i.e. by Victorian society), takes on a romantic line of flight which opens new vistas through his sea voyage to the unexplored places of the origin of the Jewish nation. His further existence, which is only suggested in Eliot's last novel, may refer to the activation of the smooth space of the sea in the novel.

However, in the general context of the Victorian novel Romantic existence does not play an extensive role. The novels of Charles Dickens, Anthony Trollope or Charlotte Brontë would hardly ever become subjected to the analysis of the existence of Romantic characters. Nevertheless, Charlotte Brontë's *Jane Eyre* clearly focuses on the Romantic character of Rochester who becomes "tamed" by the Victorians.[32] Moreover, in the episode of *Jane Eyre* which transfers the heroine from Thornfield to the Marsh End, Jane rambles across the moors dying of hunger and exhaustion, suffering from disillusionment. At that moment her existence would approach the notion of romantic uprootedness. Nevertheless, the speed she gained on the brink of the spiral taking her into absolute chaos is stopped by the revelation of the house in the centre of the marshes. The concept of space in *Jane Eyre* will be further discussed with respect to the notion of emplacement, based on the functional relations between places based on Michel Foucault's treatise on Different Spaces.

One of the general features of the striated space is the ability to be measured; the space can be seen from the central perspective where the distance is invariable and the orientation constant. Deleuze and Guattari discuss the multiplicity of magnitude as opposed to the multiplicity of distance. The striated space which is metric and has its constants and variables displays the *multiplicity of magnitude*. In the smooth space, on the contrary, the distance is

32 In relation to the romantic conflict with Victorian morality, the term "tamed" was used by Virgil Nemoianu in *The Taming of Romanticism. European Literature and the Age of Biedermeier* (Cambridge: Harvard University Press, 1984).

constantly modified, it is divisible but always changes its nature and meaning, the space is acentered and nonmetric and the distance can be measured only indirectly. We can thus understand the distance in the smooth space as a multiplicity, a continuous variation at each moment of division of the distance. What we also should include into understanding of the smooth space are optical effects through which certain objects may seem closer or more distant and thus we can use the term *multiplicity of distance* when we analyze the smooth space. This multiplicity depends on the events and on the perspective through which we see the particular space.

In our conventional understanding of space what prevails is the optical perspective in which we are able to see things from a distance and we can distinguish the line of the horizon. The long-distance vision is then the main feature of the striated space. The nomadic space pushes this visual perspective forward or rather to another dimension beyond our conventional perception of space: the "nomadic" eye has also a nonoptical function and in the smooth, haptic space the tactile qualities are stressed. However, this perception of space does not enlarge the perspective and space is not understood on the global level, it is rather a close range vision, but paradoxically enough, heading towards the local absolute. In this close range vision where the orientation and location are twisted, things are upside down and you can never get "in front of" things, **there is no line between earth and sky**, so in this "horizonless milieu" of the steppe, sea or desert the local absolute is already achieved because the place is not delimited; whereas the global of the striated space is still relative. However, this relative global also requires the absolute in the form of the encompassing horizon which makes the globalization complete. Here, according to Deleuze and Guattari, "the smooth space subsists, but only to give rise to the striated."[D&G 370]

The striation of the earth then requires double treatment of the smooth: apart from being considered as "surroundings" and "reduced to the absolute state of the encompassing horizon", it is also "expelled from the relative encompassed element. Thus the great imperial religions need a smooth space like the desert, but only in order to give it a law that is opposed to the *nomos* in every way, and converts the absolute."[D&G 494] The smooth space therefore seems to be more self-sufficient, it does not need the striated and the absolute has already been achieved here, as stated above. However, there is no clear opposition between the striated and the smooth and this lack of delimitation heads towards a multiplicity.

2.1.2 The Categories of the "Romantic" and "Victorian"

In the context of literary works which create self-sufficient fictional worlds, the concepts of the striated and smooth space can also be distinguished. Especially Romantic territories can be seen from the perspective of the smooth space where the earth is often a deserted arid landscape (e.g. a steppe or sea) in which natural forces create a "close embrace" and the artist enters a "territorial assemblage" in which the space can be perceived as groundless[D&G 321]. The Romantic space does not seem to be bound by any obstacles; it displays the features of the smooth space where the direction of movement or its destination is either unknown or unimportant. Romantic heroes, whose relationship with the outer space is more intensive in comparison to Victorian characters, look for something they cannot ever reach, not even knowing where to look for it. Their perception of both space and time becomes fragmented and is later followed by the deterioration of their consciousness and existential anguish.[33] The speed and at the same time inability to move produce an intensity which "constitutes the body as something absolute"[D&G 381] and moreover, their ability to escape the infinite sorrow is gradually becoming vain when their journey approaches the deadly end or when it leads to infinite rambling.

The Romantic journey, according to Deleuze and Guattari, seems to be of the rhizomatic character: it has neither beginning nor end, it is made of lines only and has no structure which would consist of a set of points. As a product of the unconscious it displays a certain discontinuity and multiplicity accompanied by ruptures evoking chaos.

To focus on the two categories of the "Romantic" and the "Victorian" that formed the 19th century English fiction and are, however, no longer sufficient, the "Victorian" space seems to be embodied into a centralized, arborescent structure, being deeply rooted in the model of a house enclosed in a garden fortified by walls and having the strict moral and social codes of human behaviour. Speaking of social structure which is also mentioned by Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia* (Chapter 7 1227: Treatise on Nomadology – The War Machine), the Victorians occupied space, which was striated and homogeneous as there existed "unified habits, traditions and a strict moral code of behaviour"[D&G 382]. Therefore we can trace both the material and spiritual boundaries and obstacles that contributed to the formation of the space of the Victorians. The Victorian space is "striated by walls", it is "the space of pillars, striated by the fall of bodies, the verticals of gravity, the distribution of matter into parallel layers, the lamellar and laminar movement of

33 Martin Procházka, *Romantismus a osobnost* (Praha: Kruh moderních filologů, 1999) 115.

flows"[D&G 388] whereas the Romantic space displays the features of the smooth space with the "tumult, rotation, whirlwind and spiral of movement."[D&G 370]

In their *Treatise on Nomadology* Deleuze and Guattari also mention the rhythm fighting the chaos outside[D&G 311] and see the refrain (repetition of some ritual, something familiar) as a territorial assemblage where forces of chaos, terrestrial and cosmic forces are confronted and converged in the territorial refrain. The rhythm can also be found in the strict moral codes and Victorian traditions as opposed to the Romantic notion of freedom of both movement and thought. In terms of the Victorian novels the Romantic aspect concerns more a "spiritual voyage" with relatively little or no movement where intensity is the main aspect of the movement of thought.

Another aspect of striating space as it is mentioned by Deleuze and Guattari is the treatment of the water element in the so called "hydraulic model". Deleuze and Guattari specify the striation of the sea as well as of another water courses by the "State" to control their power at least to some extent. According to them, State needs hydraulic science to subordinate hydraulic forces to prevent turbulence and constrain movement. There seems to be a parallel in the Victorian set of conventions and rules when the society also tries "to prevent turbulence and constrain movement."[D&G 363] Nevertheless, water, which is always held by the space itself, displays also local movement in the laminar layers, i.e. from one point to another. The hydraulic model can be used with respect to the digression to the 20th century English novel, analyzing the most productive space of water in Graham Swift's *Waterland* (1983).

3. Crossing the Boundary: The Space of the Wessex Novels

The general notion of space of Thomas Hardy's novels suggests a significant turn from the 19th century conventional symbolism of space description. The outstanding Victorian author gives space a philosophical dimension that, however, occurred only sporadically in the Victorian novel.[34] In spite of being centred at one particular place, the space of the Wessex novels opens up into the sky dimension and becomes enlarged to its horizontal maximum, focusing on the distance, remoteness and isolation of the place, which contribute to the

34 To some extent, Hardy's concepts of space may be compared with the spatial relations in George Eliot's last novel *Daniel Deronda*.

Romantic elements of the novels.

The characters of the Wessex novels who occupy the central space are moreover affected by two basic concepts of Will. On the one hand, Nietzsche's Will to Power, and consequently Will to Nothingness comes into question for the majority of Hardy's characters who do not display the life energy sufficient for their meaningful existence. On the other hand, Hardy's concept of space seems to be based on Schopenhauer's romantic notion of the general cosmic power that clashes with human existence, frequently leading to a personal tragedy. In case of minor characters, the Immanent Will becomes indifferent and tolerates their insignificance.

As the characters move along the space of Wessex, they constantly hit the boundaries given to the place. As a result of overcoming the physical or mental barriers, some of the individuals try to follow the **vertical** which means the movement towards divinity or exploring the unknown. Nevertheless, the vertical movement leads to their isolation, disrupting human communication, being connected with the desire for change or fulfilling the duty. The examples of such characters would include Giles Winterborne from *The Woodlanders* or Eustacia Vye from *The Return of the Native*. Instead of following the vertical, some of the tragic characters may be dragged in the **spiral** which means the chaotic movement with no goal apart from an escape, displaying no hope of refuge or salvation. Such examples may be traced in the most tragic female characters of Tess of the d'Urbervilles, Eustacia Vye or the seemingly dominant male (in *The Mayor of Casterbridge*). The third, final type movement originates in the characters' assimilation into the environment and nature and leads to their absolute assimilation connected to the passive resignation, will to nothingness, heading towards death, as in the case of Giles Winterborne or Clym Yeobright from *The Return of the Native*). This movement is described as **absorption**. The space of Egdon is further analyzed as the example of Deleuze and Guattari's category of the smooth space with respect to Heidegger's concept of dwelling in space.

3.1 Hardy's Wessex, the Space of Egdon Heath

The space of Emily Brontë's *Wuthering Heights* states the limits for the characters whose life is based on respecting the outer space. The outer environment is generally hostile not only to foreigners and newcomers like Lockwood but also to the locals who know the rules for sufficient existence. This concept seems to be followed also by Thomas Hardy who projects the space of Egdon Heath both on the temporary and historical level. His concept of

space time relations could be based on Deleuze's notion of Chronos and Aion as described in *The Logic of Sense.*

Thomas Hardy's concept of space of Egdon Heath attempts to redefine the concept of time which does not only evoke thinking of the present of space but "side-steps" the present, as Gilles Deleuze puts it in his philosophical treatise *The Logic of Sense.*[35] The notion of time in Hardy's novel *The Return of the Native* is not cyclical; it changes into a straight line and becomes limitless especially in relation with the past as in Deleuze's concept of Aion because the past divides the present at every instant and "subdivides it to infinity". Egdon heath then becomes the representative of the space with the limited present producing a "lengthened, unfolded experience"[36] stretching to the past. It would have been rather simplifying to label the space of Egdon as timeless; the reason why the place is immune to permanent changes, seemingly dwelling in prehistory with minor impact of civilization, is the unlimited experience of Deleuze's Aion of the incorporeal events and effects; the present has a very limited potential that cannot absorb the past. Instead of the vast and deep present of Chronos, the present of Aion represents the instant, pure moment, which is "atopon", it is the "no-place", forming the frontier between bodies and language, as Deleuze puts it with respect to Plato's notion of space-time relations. What becomes essential for Hardy's concept of space and time are the incorporeal effects that are subject to destiny. The process of counter-actualization is demonstrated by the "pure empty form of time"[37] with "no absolute hour of the day"[38] on the heath. The past of Egdon cannot be classified as something gone and long forgotten, with greater emphasis on the present, corporeal events. With respect to the visual qualities of the heath Hardy mentions the monotony of the brown colour that points back to the carboniferous period. Equal importance as to the geological time is assigned to the Celtic era since the Celts buried in the barrow seem to watch the present movement on top of the barrow. The lives of the characters living in the present are constantly affected by the process of counter-actualization which renders it impossible for them to dwell in the present.

Hardy's approach to the space of the Wessex region is based on a monumental concept of history when the past in fact condemns the pettiness of the present, when the presupposed historical consciousness is overdeveloped and threatens life itself. This extreme case of

35 Deleuze, The Logic of Sense 188.
36 Deleuze 23.
37 Deleuze 189.
38 Thomas Hardy, *The Return of the Native* (Harmondsworth: Penguin Classics, 1994) 150. All subsequent quotes are from this edition.

remembrance of things is described by Hayden White as a case which sees becoming everywhere. (Examples of the burden of history could be analyzed in *Tess of the d'Urbervilles*, *The Return of the Native* (RN), the burden of the past of a person in *The Mayor of Casterbridge* (MC)).

In the novels of Thomas Hardy the concept of space and time can be divided into two types, corresponding to the double treatment of Chronos that can be either linear or cyclical:

1. The concept of assimilation to nature: *The Woodlanders*, RN, *Far from the Madding Crowd* (FMC).

2. Historical: with the emphasis on the burden of the past (Tess, MC). The historical concept displays the tendency to romanticize the past which can be delusive (as in the case of Tess).

Hardy's concept of characters occupying space could be based on Nietzsche's theoretical treatise of the **will to power**, which requires the power to active becoming, and also concerns the **will to nothingness**, which is also a kind of power, the power of becoming reactive. This passive force of resisting life becomes significant for the characters of Thomas Hardy that may display Nietzsche's general concept of nihilism and resentiment as the principle of human existence. Hardy's characters like Tess Durbeyfield, Clym Yeobright from *The Return of the Native*, Gabriel Oak from *Far from the Madding Crowd* or some characters from *The Woodlanders* do not display any symptoms of active becoming, they are aware of their "Fate" and the harshness of life which thus does not force them to struggle in an active way, their only activity is in fact the everyday cycle of labour which makes them passive and reactive. However, there are some characters in Hardy's novels that tend to become active and display some life energy that pushes them usually away from the enclosed space they originally occupied. Nevertheless, those characters tend to end up their lives in a tragic way resulting in their early death (like Eustacia Vye from *The Return of the Native*).

Hardy's social criticism would go hand in hand with Nietzsche's critical opinions on the "life-denying tendencies" aimed at both Christianity and positivist science, degrading man to a beast and dehumanizing him. Positivism sees man as an instrument of mechanical forces that get out of human control. Hardy's characters exist under the influence of the outer forces rooted in the environment over which people have no control, either.

However, Hardy's work goes against Nietzsche's statement that "art is nature's metaphysical supplement" in order to overcome nature. In Hardy's concept of space nature

cannot be overcome, leading to assimilation and tragic absorption by the environment. In general, Hardy's notion of the Immanent Will stands in contrast with Nietzsche's Will to Power that the characters assert. However, in case of the majority of Hardy's main characters, they do not assert it, remaining passive or displaying the Will to Nothingness. They seem to succumb to the general cosmic power pointing to Schopenhauer's romantic notion of the Immanent Will.

3.2 Victorian Territory and the Position of Women in It. The Movement of Characters

As Tony Tanner says in the study "Colour and Movement in *Tess of the d'Urbervilles*"[39], a typical start of Hardy's novels is an image of a lonely character moving on the scene. This position stresses the vastness of space incomparable to human existence. In *Tess*, space represents the visualization of each phase of Tess's life; Tess steps out of the scheme of being limited to one particular place whereas the rest of Hardy's characters is usually bound to stay within the space of Egdon Heath. Through Tess Hardy points out that the world is only a psychological phenomenon: "Her sense of guilt is the result of conventional education and not in accordance with the laws of nature," claims G. Harvey.[40]

Apart from *Tess of the d'Urbervilles*, the other settings of Hardy's novels seem to display a kind of **self-centredness** from which the characters hardly ever escape. Moreover, they do not even think of leaving the place but simply succumb to the place and subordinate their lives to its rules. Under normal life circumstances even Tess would have no reason to leave her home but, as the first step, she is sent away by her parents who expose her natural beauty, innocence and youth to the lust and moral unscrupulousness of Alec d'Urberville. From this point on, Tess's wandering begins, finally reaching the tragic summit of the stone altar in Stonehenge. In her nomadic existence, Tess is the only representative of Hardy's novels who displays a definite curve of movement, overcoming distances and on a seemingly **linear trajectory** heading towards her tragic ending. However, before she reaches Stonehenge, the trajectory of her movement gains speed, becoming a spiral whose energy cannot be stopped until Tess's tragic death. In comparison to the other characters, Tess moves on a much larger scale and the space she occupies is generally smooth.

In a way, Tess's existence resembles the trajectory of movement of the main character

39 Tony Tanner, "Colour and Movement in *Tess of the d'Urbervilles*," *Thomas Hardy: The Tragic Novels*, ed. R. P. Draper (New York: Macmillan, 1991).

40 Geoffrey Harvey, *The Complete Critical Guide to Thomas Hardy*. New York: Routledge, 2003) 13.

of *The Mayor of Casterbridge*. However, the latter novel concentrates on the specific region from which the main character disappears and comes back to it again. Henchard constantly crosses the boundary stepping out an into the region. In his movement the most important role is played by Fate which throws the character back into the tragic events that are to chase him untill he dies.

Tess of the d'Urbervilles and *The Mayor of Casterbridge* may thus be seen as the **studies of displacement**, as stated by G. Harvey. The landscape of the two novels, in contrast to *The Return of the Native* or *The Woodlanders*, may be seen as generalized, non-specific and timeless, similarly to the novels of George Eliot.

Tess's closeness to nature leads to her deterritorialization[41] In her original innocence Tess is led by instincts and by the power of nature into the woods where she becomes the victim of circumstances being seduced by Alec when she was half asleep in the woods at night. However, she takes responsibility for what she took part in, even when her behaviour was rather unconscious and perhaps caused by the lack of education and passivity. There is a discrepancy between her instincts and rational behaviour, she is aware of Victorian morality and religion that she does not want to break; thus she takes part in the process of becoming reactive (in Nietzsche's terms) and chooses the fate of infinite rambling, heading towards her death. Throughout her life she undergoes the passive resistance towards the men who harm her either when breaking the moral rules, like Alec d'Urberville, or accusing Tess of doing so, as in the case of Angel Clare. Whenever her life collapses, she changes the place which was supposed to become her home, and her existential feeling of deterritorialization becomes intensified. On her life journey she heads upwards from the fertile Froom Valley to the bare, infertile fields of Flintcomb-Ash. Reaching the final point of the personal crisis from which she does not see the way out, she decides to commit a crime to get rid of Alec who pursues her persistently. The rationality of her decision is again questionable, similarly to her original sin she may have been led by instincts when she murdered Alec even when she knew that her final solution could last only for a few days before she was caught by the police.

As pointed out in criticism,[42] Tess is separated from the other rural people and from the village community, not only because of her social status, her family situation or her illegitimate child. Her most apparent feature seems to be her self-accepting passivity which

41 However, Deleuze and Guattari mention the term deterritorialization merely in connection with a group of nomads or a tribe. Tess's movement of a lonely wanderer reminds more of an existential conflict of an individual with society, pointing to the poetics of Romanticism.

42 Michael Parkinson, Tess of the d'Urbervilles. *The Rural Novel* (Bern: European University Studies, 1984) 164-200.

predestines her to set on a long journey heading towards her doom. In accordance with the rules and conventions of Victorian society, Tess is absolutely dependent on the help of men in general, in search for the support of her family. Nevertheless, when she accepts the men's offer to provide for her, she does so with a great amount of the mentioned passivity and becoming reactivity.

According to the author of the study of *The Rural Novel* the self-containedness of the place as a rural topos is bound to the isolation of characters, even when they have the chance to become valuable parts of the community, they search solitude like the reddleman Diggory Venn in RN, Giles Winterborne in *The Woodlanders* or Gabriel Oak in *Far from the Madding Crowd*. Clym Yeobright whose future was supposed to be bound to the intellectual life in Paris, voluntarily becomes the furze cutter to express his strong bond with the soil of the heath. However, the incentive for social isolation may differ, in Clym's case, from the motivation of the majority of characters whose passivity is grounded in emotional failure. Gabriel Oak, the shepherd in FMC (like Giles Winterborne and Diggory Venn) has to face the decline of his marriage proposal and in drawing back from the community he deepens his strong bond with the open space he occupies. Tess seems to be the only woman who steps out of the self-enclosed space and changes the environment in order to escape her initial fatal mistake which accumulates further misdemeanours. On her journey she avoids towns if there are any and thus deepens her social isolation.

Tess can definitely be seen as a romantic character facing Victorian conventions and occupying the smooth space of the “landscape beyond landscape, till the horizon was lost.”[43] Parkinson sees her romantic attitude to reality in her dignity and earnestness when she speculates about human life and universe[44], in her pride and bitterness in which she bears her fate, and in the sense for the loneliness and solemnity of the place. As a lonely wanderer, Tess does not say much; when she speaks about “nothing but the sky above my face” (Tess, Chapter 58, 502), her words focus on “a functional quality”,[45] stressing the existential importance of the vertical dimension of space, pointing towards the absolute. Parkinson further reflects on the aristocratic stance of the heroine which he considers as only suggested and which may be given by her origin of the d'Urbervilles. Tess's sense of honour (as she does not give in to Alec), her feeling of responsibility and guilt may spring from her feeling of

43 *Tess of the d'Urbervilles*. 1891. (Harmondsworth: Penguin Classics, 1994) Chapter 59, 507. All subsequent quotes are from this edition.
44 Parkinson 56.
45 Parkinson 174.

being different, the other, and from her “existential self-awareness”[46]. On the whole, Tess's character is further formed by Hardy's concept of fatalism where one mistake can never be compensated and causes the final tragedy. In fact, nothing can be done against the grimness of Fate and the fathomless rules of the Universe. As G. Harvey claims in his study of Hardy's novels, Hardy's fatalism is rooted in the fatalistic attitude to life of the country people. The theme of coincidence is, according to Harvey, derived from the folk ballads and folktales, based on the superstitions of the folk.[47]

With respect to the movement of characters, the plot of *The Return of the Native* focuses on two opposing characters of Clym and Eustacia whose **desired movement** is rather contradictory. Clym had experienced staying away from Egdon and for Eustacia he is the embodiment of her dreams of getting away from the heath into the world. However, the movement pointing out of the heath displays the dangerous potential of deadly results of leaving the place.

In contrast to Tess whose movement can be associated with the **uncontrolled spiral**, the character of Eustacia from *The Return of the Native* is often confronted with the vertical dimension of space. The heroine is frequently connected to the highest point of the heath to overlook the place, to be above the routine life of the folk in order to escape boredom. Eustacia's tendency to leave the region is supported by her **vertical movement** towards the barrow where the pagan ancestors of the Egdon people are buried. Her figure is consistently projected against the sky but paradoxically enough her life ends up in the deep waters of the Shadwater Weir. The pressure of the place becomes unbearable for her as she dies on her way of escape trying to cross the boundary of the region which seems to hold her in.

Both the characters of Tess and Eustacia seem to be in perfect balance and assimilation to nature and the environment they live in. It is Victorian morality that pushes them further to take steps that lead to their destruction and personal tragedy. The motivation of their deeds is, however, different; Tess becomes a social outcast reaching the point of her maturity and she patiently accepts the fate of a rambler who can try to escape but can never be free because her fate embodied in Alec's devilish character is to find her anywhere. However, Tess is not escaping, she is a lonely wanderer who occupies whatever space is offered to her, without a specific aim in life. In a few lyrical intermezzos Tess experiences days of happiness with Angel Clare in the fruitful Froom valley at the Talbothays and then, in terms of hours she

46 Parkinson 177.
47 Harvey 84.

finds deadly peace in an abandoned luxurious house right before her capture where the illusion of the life spent together with Angel is offered to her.

Tess as a representative of Hardy's natural characters spends most of her time outside, being assimilated to the space she occupies. Inside of buildings she seems to be pursued by Victorian conventions and morality. However, it is exactly in the interior of the expensive lodgings called The Herons where Tess breaks the law and commits the most serious crime when murdering Alec. The place, surrounded by luxury and comfort Tess ignores, plays an important role in the naturalistic scene of the murder, which is soon discovered when the landlady notices the red stain on the ceiling as blood drops from it.

On the other hand, Eustacia's freedom is limited by the boundaries of Egdon but she is offered to spend there a relatively happy life in the marriage with Clym Yeobright. Her position is in comparison with Tess more advantageous, of which she paradoxically makes no use. Her constant existential discontent and restlessness lead to her final disaster.

Hardy's novels, on the one hand, focus on the romantic imagery, projecting the characters' dark figures or mere silhouettes in a sharp contrasts against the sky, stressing the vastness of the smooth space of the heath. On the other hand, the **vertical lines** balancing the oppressive horizontality of the space of the heath form a substantial part of the space of *The Return of the Native*. Especially in *The Woodlanders* the vertical lines of trees become significant as a connection with the heavenly dimension when the characters climb up trees.

One of the crucial scenes of the novel introduces Winterborne working on a tree cutting the branches; his vertical movement shifts him further, away from the civilized world on earth, disconnecting him from the communication with his beloved Grace,

> climbing higher into the sky, and cutting himself more from all intercourse with the sublunary world. At last he had woked himself so high up the elm, and the mist had so thickened, that he could only be discerned as a dark grey spot on the light grey zenith [....]. Thus he remained till the fog and the night had completely inclosed him from her view. (W111)[48]

In correspondence with the personified space of the wood, the tree Giles climbed was shivering and heaving a sigh when Winterborne was supposed to communicate with Grace

48 *The Woodlanders*. 1886-7 (Harmondsworth: Penguin Classics, 1994) 111. All subsequent quotes are from this edition.

about the crucial development in their relationship and possibly to hear her love confession. Such communication is made impossible, which may reflect the fatalism reflected in landscape. Giles is predestined to become one with the natural world without contacting social relationships, similarly to Yeobright in RN. Winterborne's work and the nearly uncontrolled movement upwards sweeps him away into the natural assimilation/ absorption, similarly to Yeobright's labour on the heath.

In *The Woodlanders*, Hardy makes further use of the misty image of the setting of the "gloomy Niflheim[49] or fogland", with the elements of motionless and silent space. In *The Woodlanders* his interest seems to be grounded in Norse mythology, connecting the Wessex region with the ancient past of the Vikings, possibly with the relation to Aion, pointing to the infinite past dwelling in the present.

The connection of Norse mythology and the space of the woodland bears symbolic meanings: Giles's movement up the tree in fact takes him to the world of the dead, it is the beginning of his spiral movement in which his life ends. We may consider Winterborne a character who uses the vertical "**line of flight"** which, in Deleuze's terms, means estrangement with the people who stay down on earth. The line of flight breaks the communication between the characters who were supposed to become life partners. At the same time, using of the vertical "line of flight" contributes to the factor of the characters' absorption by the smooth space they occupy. The line of the horizon then functions as the line of earth's striation, it is the borderline difficult to cross to get out of the heath.

The characters' **assimilation** into the space of the heath or of the forest is another aspect of the smooth space Hardy constructed. The essential assimilation of characters can often lead to their **absorption** by the space they occupy. This interesting aspect of the characters' movement in space, heading towards their death, will be explored in *The Return of the Native* (Clym Yeobright and Diggory Venn), in *The Woodlanders* (in the character of Giles Winterborne), and finally in *Tess of the d'Urbervilles* (Tess).

The characters' assimilation in *The Return of the Native* could be distinguished, in Nietzsche's terms, as the active one of Diggory Venn, and the reactive one of Clym

49 *Old Norse* **Niflheimr:** in Norse mythology, the cold, dark, misty world of the dead, ruled by the goddess Hel. In some accounts it was the last of nine worlds, a place into which evil men passed after reaching the region of death (Hel). Situated below one of the roots of the world tree, Yggdrasill, Niflheim contained a well, Hvergelmir, from which many rivers flowed. In the Norse creation story, Niflheim was the misty region north of the void (Ginnungagap) in which the world was created.
"Niflheimr," 29 July 2010. <http://www.britannica.com/EBchecked/topic/414727/Niflheim>

Yeobright. like Giles Winterborne, Diggory Venn represents the outcasts who is pushed out of the social structure to adhere closely to nature which forms the counterpart to conventional society and village community. The assimilated characters in general display positive human qualities (honesty, bravery, kindness, devotion, in Giles's case leading to self-sacrifice). Diggory Venn further embodies a higher moral order, corresponding with the heath. His attempts to rejoin the local community life fail because of the stigma of the red colour that represents his assimilation to the environment of the heath; whenever he wants to come back to the homestead way of life, he is rejected both as a potential husband of Thomasin and proper member of the folk community. His nomadic existence supports the notion of the smooth space that is occupied by the locals who do not have any specific aim at the space striation; their dwellings are scattered across the heath as it is usually the case of Hardy's novels space construction. The open landscape thus displays an extensive amount of energy that can absorb the characters who do not assimilate to the environment of the heath.

Venn is associated with the notion of Fate manipulation, his assimilation enables him to hide on the heath to watch and overhear the others to prevent harm and reveal trickery. His association with Fate becomes most apparent in the scene of dice-throwing when he wins money back from Wildeve to ensure them for his beloved. The interconnection of the concept of Fate with the space of Egdon is supported by the power of the setting in the dice-throwing scene, continuously covered in darkness of which Diggory Venn takes the advantage. Venn embodies a romantic character occupying the smooth space who, like Heathcliff, mysteriously disappears from the region after Thomasin's secret wedding he witnessed:

> From that instant [...] the reddleman was seen no more in or about Egdon Heath for a space of many months. He vanished entirely [...] and scarcely a sign remained to show that he had been there, excepting a few straws, and a little redness on the turf, which was washed away by the next storm or rain. (RN 193)

However, Diggory Venn is the only assimilated character who displays the activity associated with fate manipulation. In Geoffrey Harvey's essay on *The Return of the Native* Diggory Venn is “rendered symbolically”, as an “extension of the heath”, displaying the “profound affinity to the place”[50]. In this extreme interpretation his affinity with Fate projects him as a malcontented, destructive figure censoring human behaviour, namely in relation to the marriages of characters from the heath. However, Venn can be seen merely as a displaced character or the one of stoical endurance, patiently waiting for his time to come.

50 Harvey 70.

In comparison to Venn's assimilation to the space of the heath, the other characters of Hardy's novels, like Giles Winterborne, Clym Yeobright, the mayor of Casterbridge or Tess, surpass the notion of natural assimilation as they become continuously **absorbed** by the space they occupy, becoming reactive characters. Clym and also Tess are at some points of the novels compared to insect, giving way to the interpretation of biological determinism, related to the element of naturalism.

Clym seems to be permeated by the heath, he is considered its product (RN 205) as he becomes reactive. His desire is to live without ambition as he concentrates on hard labour and displays intellectual passivity, partially caused by his illness. His pleasure seems to be found in being limited by the daily routine:

> The silent being who thus occupied himself seemed to be of no more account in life than an insect. He appeared as a mere parasite of the heath..., entirely engrossed with its products, having no knowledge of anything in the world but fern, furze, heath, lichens, and moss. (RN 326)

Clym's attitude towards the heath is the counterpoint to Eustacia's hatred of the place. Clym is the representative of Hardy's most transparent examples of absolute unity with the place the characters occupy. Having experienced the life in one of the most developed cultural and intellectual modern centres of Europe, Clym becomes aware of its contrast with his native region to which he returns. In his preference of the physical contact with the landscape of Egdon Heath the powerful potential of the place of his birth is to permeate his senses. Through the character of Clym, Hardy expresses the civilization aim to return to the primeval values of human existence. This essential theme of his novels is closely connected to the notion of perceiving time and the concept of Deleuze's Aion.

The substance of Being is in Hardy's concept of the characters' existence based on passivity, reactivity and on the ignorance of the space they inhabit. In the moments of harmony the lovers dwell in “delightful monotony” (RN 281) which foreshadows the future catastrophe:

“The heath and changes of weather were quite blotted out from their eyes for the present. They were enclosed in a sort of luminous mist, which hid from them surroundings of any inharmonious colour, and gave to all things the character of light.” (RN 281)

Giles Winterborne represents a character whose assimilation to the environment

degrades him in the course of *The Woodlanders* to a mere shadow absorbed by the woods. His life energy of the "Autumn's brother" who represents Nature soon vanishes as he is shifted deeper into the woods. He becomes a romantic character suffering from an unfeasible love relationship; in connection with Giles's deterioration the concept of space in the novel shifts from romantic elusiveness towards naturalism.

As a part of this shift of *The Woodlanders*, the phantasmal aspect of the forest is stressed as the trees "rose as haggard, grey phantoms whose days of substantiality were passed." (W 270) Winterborne then seems to be "[...] diminishing to a faun-like figure under the green canopy and over the brown floor" (W 348) and the bleak, romantic atmosphere approaches the aspects of naturalism when the forest bears human aspects in strangely deformed, ghostly shapes, which demonstrate its metamorphosis:

> The smooth surfaces of glossy plants came out like weak, lidless eyes: there were strange faces and figures from expiring lights that had somehow wandered into the canopied obscurity; while now and then low peeps of the sky between the trunks were like sheeted shapes, and on the tips of boughs sat faint cloven tongues. (W 360)

However, the ghastly atmosphere and the hostility of the space of the forest have little effect upon the **female character** walking through the place. At this point Grace Melbury does not seem to perceive the grimaces of personified nature as she concentrates on her journey, escaping from her husband, seeking help of Giles Winterborne. His humble cottage Grace looks for in the heart of nature can be compared with the dwelling of Gabriel Oak (FMC) and the relationships of the two couples is not unlikely, either. Both male characters (Oak and Winterborne) display similar balance with nature. Nevertheless, in the course of the novel Giles's intensive natural assimilation transforms into his absorption by the forest surrounding his dwelling and his voice becomes united with the weather (W 373). Moreover, Giles's romantic love for Grace has no further prospects in comparison with the pastoral ending of the novel *Far from the Madding Crowd*. Winterborne's intensive contact with the space of the forest in unfavourable weather and his disillusionment with society cause his slow approach to romantic death of the young hero who in fact dies for his love which ironically comes too late and is bound by Victorian convention.

The crucial obstacle for the potential lovers is formed by Victorian morality: Giles lets Grace stay in his cottage overnight, however, on behalf of his gentlemanly gesture he stays outside in the rain. The potential lovers communicate only through the window as if they were

in the centre of attention of Victorian public. Similarly to the concept of space of *Wuthering Heights*, the contrast between the outer and inner space becomes apparent. The interior of Giles's cottage represents safety and a warm and dry place to stay whereas Giles, staying outside in the rage of the storm, is exposed to the dangers of natural elements. Being assimilated to natural cycles and already facing his approach to death, he does not mind his conditions outside, becoming reactive like Tess or the mayor of Casterbridge.

The most intensive rage and fury of natural elements are expressed in the scene of Winterborne's death. The storm in the personified form literally threatens the cottage which shelters Grace but not Giles: ”The wind grew more violent, and as the storm went on it was difficult to believe that no opaque body, but only an invisible colourless thing, was trampling and climbing over the roof, making branches creak, springing out of the trees upon the chimney, …, shrieking and blaspheming at every corner of the walls.” (W 372) Human beings exposed to the harsh attack of the abrupt climatic change seem to be diminished to mere helpless victims striving to survive, facing the irrational force hard to define: “As in the grisly story, the assailant was a spectre which could be felt but not seen.” (W 372) Hardy's naturalism seems to gradate in this scene as the storm is compared to a violent aggressor, “in the manner of a gigantic hand smiting the mouth of an adversary” (W 372), with the rain metaphorically described as “blood from the wound” (W 372).

Shaping the concept of the forest, Thomas Hardy makes use of the notion of the smooth space, especially in the night scenes in which “the darkness was intense, seeming to touch her pupils like a substance” (W 373), where the orientation in space becomes difficult for those who do not display sufficient assimilation.

Close to death, Giles's voice is identified with the voice of nature like “an endless monologue [...] from inanimate nature in deep secret places where water flows.” (W 377) Apart from being absorbed by nature, Giles's soul after his death transcends the space of the woods, “passing through the universe of ideas like a comet; erratic, inapprehensible, untraceable” (W 379). The mutual consent between nature and Giles after his death points to the infinity of natural cycles in the continuation through the trees he planted. Nature represents Giles's grave as well as new life springing from the woods.

3.3 Hardy's Novels in the Context of Heidegger's Dwelling

Thomas Hardy's novels seem to follow, to some extent, Heidegger's Being based on dwelling in space. Heidegger points to the human view of existence, concentrating more on

the inward personal aim of each individual who becomes aware of human existence which should be perceived as dwelling (i.e. man should learn how to dwell in space).

Hardy's characters seem to fulfil the existential prerequisite of not only inhabiting space or constructing buildings which merely house man. As Hardy focuses on the space of Egdon heath, he shapes the lives of the locals and of the country folk in general as being rooted in one place where they remain, stay there for the rest of their lives as if being aware of dwelling somewhere, regarding the construction of the few houses on the heath as dwelling itself. They are the "near dwellers" (neighbours) in the original sense of the word, living in awareness of time passing unchanged since the ancient period, on the heath on which "time makes but little impression" *(*RN, Chapter 1*)*. At the same time the locals make the impression of "virtual inactivity" from the point of view of the modern world since their labour on the heath seems unimportant and vain. Clym Yeobright would then represent such character who "merely" dwells on earth as a mortal, as a human being who tries "to cherish, protect, preserve, care for and till the soil […]."[51] However, Hardy's space time relation may differ from Heidegger's in more respects, which concern namely Hardy's fatalism. The soil in Hardy's novels struggles not to become cultivated, the potential of the space to become smooth is very high and thus human existence becomes limited to mere striving at the earth's cultivation, as in the case of *The Woodlanders* where the orchards neighbouring the woods bring livelihood to the folk who are constantly pressed by the woods, or the heath where the agricultural attempts have had negligible results.

Thus human existence in Hardy's novels may rely on Heidegger's philosophical aspect of dwelling in space, however, such existence becomes mere **endurance** leading to the spiritual balance of monotony and natural assimilation. Similarly to Heidegger, Hardy seems to favour the comeback to primeval roots of human culture based on close contact with nature and on the unchangeable recurrent aspects of human existence. For Heidegger building and dwelling is habitual since we inhabit space: "it recedes behind the manifold ways in which dwelling is accomplished, the activities of cultivation and construction." However, Hardy's characters seem to become more reactive than active in their existence since they have only limited possibilities to cultivate or construct. Hardy's enclosed space then seems to exclude the aspect of sparing or preserving; the self-sufficient region of Wessex does not spare or preserve the characters who cross the boundary leading to the non-specified space "outside".

51 Martin Heidegger, Building, Dwelling, Thinking. *Poetry, Language, Thought* (New York: Harper Colophon Books, 1971) Web.

Heidegger's notion of safeguarding in relation to human existence would then be replaced by Hardy's notion of fatalism in his novels.

Heidegger's definition of space which concerns human existence “on the earth” as well as “under the sky” would also correspond with Hardy's space concept. In the sense of Heidegger's notion of dwelling as “the stay of mortals on the earth”, Hardy seemingly venerates the “fourfold existence” based on the existential oneness of the earth, sky, divinities and mortals. Hardy's characters would act in correspondence with saving the earth, receiving the sky, awaiting the divinities and being initiated as mortals, i.e. awaiting death. The only difference in the existentialist concept seems to be rooted in the belief/ disbelief in the divinities; in this respect Heidegger mentions the “misfortunes in which they wait for the weal that has been withdrawn.” However, in Hardy's novels there seems to be hardly any hope in the forthcoming happiness. Divinities belong to Hardy's space in the sense of diminishing human existence to passive endurance of Fate.

Heidegger further states the difference between building perceived as the aim at taking shelter and building that itself means dwelling, not a mere means to dwell. His focus on dwelling in the open air reminds of Deleuze and Guattari's notion of the nomadic existence. However, Heidegger's existential philosophy still remains bound to a specific place from which the notion of the verb “to dwell” develops, being related to building and thinking.

3.4 The Heath as the Smooth Space

In comparison to Emily Brontë’s vision of the heath on Wuthering Heights which remains structured only schematically and thus gives space to the interpretation of Foucault's heterotopia of landscape.[52] Thomas Hardy’s space of Egdon heath seems to have a complex and elaborate structure. Hardy did not merely locate the novels in the conventional 19th century tradition as a background to the life of characters, his vision of Wessex is not a mere description of the environment but it locates the novels *The Return of the Native* and partially also *The Mayor of Casterbridge* to a specific geographical and historical region of Egdon heath. Like Graham Swift’s *Waterland*, the past of the region plays an essential role in evoking a great amount of energy of the place which seems to possess a living consciousness as well as a destructive potential. Deleuze’s spatial category would classify Egdon heath as a smooth, self-enclosed space, excluding the general aim of mankind to striate space over which they have the potential power to change its features or to make major use of the land. The

52 Michel Foucault, Different Spaces. *Aesthetics, Method and Epistemology*, ed. James Faubion (New York: The New Press, 1999) 175-186.

small community of furze cutters does not strive to cultivate the land; their existence is limited to the assimilation to the interminable vastness of the heath, similarly to the woodlanders' survival in the forest. In contrast with a conventional Victorian novel, the characters have to give way to the space of the heath that plays the major role in *The Return of the Native*, being characterized as an alive, self-willed being with a great capacity for self-animation, consciously responsive of time.

Egdon is projected on both the micro and macrocosmic level; its vastness opens both in the horizontal and vertical dimension to “the sea of heath and furze” and up to the cosmic dimension of the “limitless sky”. The potential of the heath is displayed at night since the darkness becomes its main aspect of general characterization. The orientation of inhabitants in this smooth space in the dark displays some haptic qualities:

> Along the ridge ran a faint foot-track, which the lady followed. Those who knew it well called it a path; and, while a mere visitor would have passed it unnoticed even by day, the regular haunters of the heath were at no loss for it at midnight. The whole secret of following these incipient paths, when there was not light enough in the atmosphere to show a turn-pike road, lay in the development of the sense of touch in the feet, which come with years of night-rambling in little-trodden spots. (RN 63)

The smoothness of the space of the heath as well as its personification, closely connected with fatalism related to space, supports the image of the heath enclosing from the two vertical points of both the sky and the ground:

“[I]t could best be felt when it could not clearly be seen… and so the obscurity in the air and the obscurity in the land closed together in a black fraternization towards which each advanced half-way.” (RN 4)

The generally smooth space of the heath is characterized by its obscurity, wilderness and vastness as a desert-like space; these elements speak for its romantic qualities. As it is the construct of a self-contained, self-conscious space, situated into the pervading atmosphere of gloom, somberness, intensity in darkness, with the elements of mist, tempest, isolation and monotony, the notion of the romantic space becomes apparent. In its personification the heath seems to be exhaling darkness and human characters appear as mere silhouettes against the sky. Figures on the roads are projected like spots and the aspect of the insignificance of characters, their assimilation and absorption have been mentioned.

Hardy constructed the space of the heath as smooth space where some of the characters assimilate to the environment that enables them sufficient existence whereas the others who do not assimilate head their existence towards early death. The **haptic aspect** of the smooth space seems to be one of the qualities of Egdon heath, perceived by the characters who have assimilated into the environment to such extent which enables them to move freely in the open air of the heath even in darkness.

The inhabitants of the earth projected onto the heavenly dimension become part of the vertical structure of space of the Wessex novels. Hardy seems to project Romantic ideals of spiritual freedom into the positions of the characters whose habit is to stand on top of Rainbarrow. However, the images of characters projected against the sky on the barrow seem to be of various origin. The barrow represents a meeting point for the folk who seem to be bound to the pagan history of the region, especially when keeping the old pagan rituals of bonfire making. Eustacia's husband Clym uses the barrow as a place for his religious sermons, which is the final image of the novel, representing peace and reconciliation with the region as well as Clym's spiritual balance. However, the most powerful image bound to the barrow is Eustacia's silhouette against the sky. The woman seems to be the individual whose intensity of expression is related to the movement on the heath. Like the majority of Hardy's characters, Eustacia spends most of her time outside. There are basically two types of space she occupies. On the one hand, she is instinctively attracted to the highest point of the heath, to Rainbarrow, from which she would like to observe the situation of the locals out of curiosity. On the other hand, Rainbarrow represents a place which gives the heroine a sense of relative freedom and also awakens her feelings of romantic longing for getting away from Egdon. The barrow is a place from which she is able to see a glittering point on the horizon which, for Eustacia, represents the sea and gives her the illusion of her possible escape towards this point that is in fact never to be reached.

As mentioned before, Hardy's notion of space relies mainly on the **vertical** dimension, which appears more productive than the horizontal line. The characters moving along the scene of Egdon Heath perceive its “oppressive **horizontality**” (RN 245) and are “overpowered” by the “dead flat of the scenery” (RN 245), which produces the feeling of equality with all living creatures on earth. Therefore, Hardy suggests, there is no hierarchy of living species since all beings seem to be equally unimportant in the context of space of the novels. According to this notion, human beings should not express any superiority over the region unless they wish to put their lives in danger of being washed away. However, the

reactive existence and living in natural harmony with the place ensures a somewhat longer life and relative happiness that is, in case of *The Return of the Native*, found by Clym Yeobright who, in the end, gives sermons in the open air, achieving spiritual balance with the environment, and thus supports the emphasis on the vertical aspect of space.

Ignored by animals (RN 296), Clym represents a form of the perfect assimilation to the heath. Nevertheless, his existence becomes reactive since the monotonous work on the heath means forgetting, causing the awareness only of the present that is, according to Nietzsche, typical only of the animals who live in the Here and Now.[53]

However, in the beginning of *The Return of the Native* Clym is still able to perceive the vastness of space looking upwards into the night sky in romantic "voyaging". The verticality of space is enlarged to the maximum, pointing to the infinity of space through which Clym's transcendence is finally achieved. In the night scene by the eclipse of the moon Clym is lying on the barrow in an intensive contact with both the earth and the space above him. Observing the outer spaces of the night sky he reflects the virtual exploration of the absolute of the smooth space of the Moon:

> His eye travelled over the length and breadth of that distant country – over the Bay of Rainbows, the sombre Sea of Crises, the Ocean of Storms, the Lake of Dreams, the vast Walled Plains, and the wondrous Ring Mountains – till he almost felt himself to be voyaging bodily through its wild scenes, standing on its hollow hills, traversing its deserts, descending its vales and old sea bottoms, or mounting to the edges of its craters. RN 230

In this scene the interconnection of the smooth space with Deleuze's Aion is apparent. Clym is connected with the time of his forefathers who had occupied the space of Egdon centuries ago, having created the Rainbarrow. The hero can physically touch the past through the soil under which his ancestors are buried. Moreover, the present of his labour on the heath matches him with the time of the carboniferous period with similar vegetation typical for the heath at present. Occupying the smooth space of Egdon thus means becoming a part of the absolute concept of time as mentioned by Deleuze. The **smooth space** of the forest, and more generally of the whole Wessex, has its own rules of time that neither change nor count the clock in the conventional sense of our civilization. Time seems to prolong the past set in the ancient period, or, as in the context of the novel *The Return of the Native*, time has not changed since the prehistoric period. Time is thus the agent that restricts movement and all

53 Friedrich Nietzsche, *Nečasové úvahy* (Praha: Mladá fronta, 1992).

actions of the characters occupying the smooth space.

3.4.1 The Smooth Space of the Night

The space of the woods in *The Woodlanders* as well as the heath from *The Return* display the qualities of the smooth space. Consequently the space corresponds to the rules of Aion with “no absolute hour” (RN 150). The relativity of day and night as well as the hours is reflected in the density of the forest in the scenes where no sun is seen through the branches of trees, only in the form of stars staring through the leaves. The moon then casts ”weird shadows, ghostly nooks of indistinctness“ (W170), having more power than the sunshine. Time is characterized as the “mixture of seasons“ (W 57) which seems to ignore the cyclical concept of Time (Deleuze's Chronos). The picture of the woodland then points to the smooth space with the “sylvan masses“ (W 58) and the „solid opaque body of infinitely larger shape and importance“ (W 170) where the cultivation of land becomes impossible. The locals live from the woods only, striating space only in the form of the orchards neighbouring the forest.

The **aspect of darkness** belongs among the qualities characteristic of the notion of the smooth space of the heath, related to Deleuze and Guattari's concept of space with tactile qualities. The smooth space seems to stimulate and intensify the activity of other senses than the sight:

“It was a hopeless task to seek for anybody on a heath in the dark, the practicable directions for flight across it from any point being as numerous as the meridians radiating from the pole.” (RN 418)

In spite of her paradoxical hatred of the heath, Eustacia seems to enjoy inhabiting the smooth space, using all her senses for the orientation, especially hearing. Like Diggory Venn, Eustacia monitors the heath, filling in the emptiness and idleness of the space she occupies.

In contrast with Victorian traditions, Hardy's motif of darkness is not treated as something other, dangerous or mysterious; the characters can get along really well in the dark - in contrast with the general 19th century notion of the outside space perceived as something unknown, associated with the supernatural which is best to avoid, especially in the dark.

> The night in all its fullness met her flatly on the threshold, like the very brink of an absolute void, or the ante-mundane Ginnung-Gap[54] believed in by her Teuton

54 Hardy's interest in Norse mythology supports his concept of space in connection with the absolute value of the time dimension. In Norse mythology, “Ginnunggap was a Yawning Void that existed before the creation of gods.” “Norse Gods A-K,” 29 July 2010. <http://onespiritx.tripod.com/gods32.htm)>.

> forefathers. For her eyes were fresh from the blaze, and here there was no street lamp or lantern to form a kindly transition between the inner glare and the outer dark. (W 15)

This notion points out to the vastness of the space-time dimension of *The Woodlanders*, especially in connection with the night scenes. The association with the time of the forefathers fits Hardy's concept of the past which relies on the notion of Deleuze's Aion.

The orientation of characters in the haptic space that displays tactile rather than visual qualities appears problematic. Space is not striated by our conventional civilization means, there is no light that would facilitate people's orientation in space at night. The inhabitants of the forest or the heath have to rely on other instincts and primeval senses to be able to cope with the environment. The woods as well as the heath remind of self-sufficient living beings as when "[a] lingering wind brought to her ear the creaking sound of two overcrowded branches, which were rubbing each other into wounds, and other vocalized sorrows of the trees." (W 15) People's orientation in the smooth space seems to be enlarged to the vertical dimension including the sky. When the characters want to follow a trajectory of the road at night, they have to look up against the sky.

Hardy's concept of enlarging space up to the third dimension of the tent-shaped sky becomes intensified by using the play of lights and shadows that are projected into space, achieving monumental visions. Human individuals who may suffer from isolation then become parts of a "great web of human doings then weaving in both hemispheres from the White Sea to Cape Horn." (W 21) Hardy's choice of extreme geographical features of the planet such as Cape Horn[55] supports his notion of the metaphorical use of absolute dimensions. The "great web", as pointed out by many critics, represents his notion of grim fatalism of absolute loneliness and helplessness leading to the characters' reactivity.

The geographical position of the White Sea further suggests another remote point of the European shore, which, especially in the context of the 19th century notion of the world distances, stresses the extreme positions, pointing out the headlands of the continents, and producing the notion of absolute dimensions.

In *The Woodlanders*, the motives of light coming from the inside, hardly penetrating into the outer space, may suggest a struggle of the two types of space. The outer, smooth

55 Cape Horn, the southernmost tip of South America, remains a maritime legend to this day, as sailing around this remote point and then through the Drake Passage was (*and is*) one of the most challenging nautical routes on the planet. "Cape Horn" 29 July 2010. <http://www.worldatlas.com/aatlas/infopage/capehorn.htm>.

space successfully tries to avoid striation, and the inhabitants of Wessex are aware of the only possibility of occupying the smooth space, i.e. assimilating into the landscape around. The penetration of the striated space into the smooth one is thus reduced to a minimum extent and the potential of the smooth space to become striated is highly unlikely, as illustrated in the useless attempts at the land's cultivation of Egdon that represents smooth space:

> [A]s for Yeobright... he could not help indulging in a barbarous satisfaction at observing that, in some of the attempts at reclamation from the waste, tillage, after holding on for a year or two, had receded again in despair, the ferns and furze-tufts stubbornly reasserting themselves. (RN 205)

3.5 Fatalism, the Landscape of Death

Hardy's fatalism seems to be based on the notion of the Immanent Will where nature works as an instrument of Fate. Hardy's work is frequently associated with the philosophy of Arthur Schopenhauer whose notion of the immanent will projects it as the force or a sum of all wills that work obscurely and imperceptibly without either emotional or moral sense. The Immanent Will is in Schopenhauer's terms immune to universal mortal suffering that is the result of its tragic operation.

The tragic power of Hardy's novels may have been influenced by the Greek tragedy in which gods oppose human perfection and are superior to mankind. However, as Albert P. Elliott claims in his study *Fatalism in the Works of Thomas Hardy*,[56] according to Aeschylus Fate stands above both gods and man; man should have the free will against the power of gods. Destiny then cannot be controlled by any power in the Universe and man is not a puppet in the hands of gods.[57] In Hardy's space Fate seems to be the highest instance over which there is no control. However, there is hardly any signal of the human free will that could change the course of existence. People seem to be as unimportant as animals awaiting passively the Destiny they have no chance to influence. Thus Hardy's characters can be considered "the puppets" - but not in the hands of Gods. The famous quote from the tragic ending of *Tess of the d'Urbervilles*[58] (Tess 509) displays an ironic treatment of the classical structure of Greek tragedies. The question who deserves such fate is not to be answered. It is society which judges the culprits, however, Hardy, as it is generally known, treats Tess as a "pure woman"

56 Albert P. Elliott, *Fatalism in the Works of Thomas Hardy* (New York: Russell& Russell, 1966).
57 Elliott 25.
58 "Justice" was done, and the President of the Immortals, in Aeschylean phrase, had ended his sport with Tess. And the d'Urberville knights and dames slept on in their tombs unknowing."

pressed by circumstances, following the concept of naturalism.

3.6 Crossing the Boundary

Nevertheless, in *Tess of the d'Urbervilles*, the power of space is not as apparently striking as in the case of other Hardy's novels. The grimness and cruelty of Fate, in association with the space of the heath, becomes most apparent in *The Return of the Native* where the region holds the characters and does not let them cross the boundary of Egdon. The biter irony of Fate chooses not only sinners who die both in flames and in water like Eustacia Vye. Clym's mother is another victim of the fate that she does not deserve. In association with a chain of coincidence she is not let in Clym's house in Book IV, The Closed Door. Her journey across the heath is a complex and powerful image of the approaching death of Mrs. Yeobright. Fatalism is here closely connected with naturalism where the image of space develops into the landscape absolutely hostile to the local inhabitants. In case of the elderly woman the space functions as a part of conspiracy against her. It is a psychological effect that has crucial impact on her journey; the mother's sorrow and bitterness is intensified by her physical suffering on the heath which now resembles a desert: “cracks appeared in clayed gardens, […], stinging insects haunted the air, the earth and every drop of water that was to be found.” (RN 325). The landscape of death is represented by the presence of ephemerons, maggoty creatures, mud, and eventually of the snake that bit the old woman and caused her death. The naturalistic image is further expanded into the whole complex of space including the sky of the “metallic violet” (RN 325), with the air “pulsating silently, and oppressing the earth with lassitude”. At this point, human existence is limited to the one of a nameless and meaningless creature awaiting its death at any moment. The sun is presented as a “merciless incendiary waiting to consume her” (RN 340) and represents the powerful centre of space that has the fatal potential to destroy the weak and unprotected. In the complex symbolic image of the space of Egdon the emphasis is put on the vertical dimension; the sky represents a way of escape towards freedom, away from everyday toil and suffering. In the scene of Mrs. Yeobright's journey across the heath “the soft eastern portion of the sky was a great relief to her eyes” (RN 341) while she is longing to fly away like a heron she observes in the sky: “Up in the zenith where he was seemed a free and happy place, away from all contact with the earthly ball to which she was pinioned.” (RN 341)

Hardy's concept of space thus seems to be shifted from fatalism towards determinism. Courtney, in his article “Fate and the Tragic Sense” (quotes Elliott) defines the existence of

Fate as “a great impersonal primitive force existing from all eternity, absolutely independent of human wills, superior even to any god whom humanity may have invented.” This concept seems to correspond with Hardy's novels in terms of constructing space as displaying the potential “impersonal primitive force” since in most cases the concept of Justice is treated ironically. As Elliott points out, determinism implies that man's struggle against the will behind things is vain; it “seeks to explain conditions which fatalism only describes.”[59] However, Hardy tries to explain the conditions of characters more on the social scale; he indirectly blames society for the circumstances into which his characters are drawn and under which they die. Social determinism then points out to naturalism in which society presses the individual down to commit crime (the example of Tess).

Fatalism, according to Elliott, is “the view of life which insists that all action everywhere is controlled by the nature of things or by a power superior to things.”[60] For Elliott then, fatalism is deeply embodied in nature; however, I would connect Hardy's fatalistic notion more with the general notion of space. In *The Woodlanders* it is nature that acts upon the characters as the wilful element that causes the death of Giles Winterborne. However, in other novels the general concept of space forms the actions of characters. Moreover, we can trace hints at human manipulation of Fate in specific cases, e.g. by the assimilated character of Diggory Venn. It is thus not only nature that is embodied into the fatalistic notion of Hardy's novels. A great role is ascribed to the vertical as well as the horizontal dimension of space in which the characters seek answers to their existential difficulties and their fate. As for the reactive notion of the characters' way of occupying space, the concept of determinism comes into question.

According to Holloway “nature creates an organic unity in which the microcosm of human life is the subject to nature's governance”, it is “a determined system of things, which controls human affairs.”[61] Examples in which nature governs human fate could be drawn from most of Hardy's novels, concerning mainly the characters' assimilation into the environment. Holloway further states that the characters' moral position is “living naturally”, “in continuity with the environment.”[62] However, this statement seems rather more complex since space does not in fact distinguish who lives “naturally”; it is perfectly indifferent to anybody. Through the example of Tess it could be stated that in contrast to her very natural assimilation, no objections to living wherever she finds herself situated, her life ends up

59 Elliott 31.
60 Elliott 31.
61 John Holloway, *The Victorian Sage* (London: Macmillan, 1953) 281.
62 Holloway 281.

tragically. (In fact, Tess functions as the pagan sacrifice lying on the altar in Stonehenge, and also as the victim of social and moral circumstances, she represents the symbolic sacrifice both to nature and society.) Therefore, human assimilation and living in continuity with nature does not mean survival. The concept of being determined by the environment further stresses the importance of **labour** in accordance with the environment (Tess, Clym, Giles, Marthy South, Gabriel Oak, Diggory Venn) in contrast with the characters who do literally nothing, like Eustacia Vye, who has no aim in life apart from getting out of the place. However, human assimilation is closely associated with the aspect of the space absorption of human existence.

Elliott further focuses on discussing the compatibility of characters with the environment and claims everyone has the chance to become compatible; those who do not will die. The example of Eustacia Vye could support this notion; however, in some cases, there is also the romantic aspect of human existence. Winterborne in fact dies of romantic love, being absorbed by the environment becoming a part of natural cycles. His "compatibility" with the space of the woods then becomes paradoxical, he is determined to die in spite of his assimilation.

The aspect of fatalism becomes expanded on the scale of the chains of coincidence where the happiness of characters, especially the female ones, is ruined by chance. However, the space of the incidents plays just a minor role in contrast with the powerful images of Destiny presented through the heavenly dimension.

As it was stated by Elliott, Hardy's characters have no control over their instincts which drag them towards their tragic ending. This notion would imply human responsibility of their existence, as in the case of *The Mayor of Casterbridge*. It is up to human responsibility of Henchard to generate his course of life, there seems to be no immanent will in the initial scene when he sells his wife. However, later on Fate finds the mayor when he comes back to the country; therefore the connection of Fate (and the presence of the Immanent Will) with space is crucial for understanding Hardy's novels. To answer the basic question whether character is fate, as Hardy quotes from Novalis, would imply a deeper analysis of the interconnection of the character with the space he occupies.

Elliott claims, in Hardy's novels there is a clash between the general human will to enjoy life and the malevolent will of Fate to destroy and defeat. However, most of Hardy's main characters do not show the will to enjoy life, e.g. Clym Yeobright in RN: He voluntarily chose hard physical work instead of intellectual life, regardless of his personal happiness. Truly, most characters long for personal happiness and it is the environment which presses

them down. Nevertheless, their passivity causes most of their troubles in life. On the other hand, the characters who want to leave the place (e.g. Egdon Heath) to become active in their life are heavily suppressed and are not let out of the region (like Eustacia in RN). Those characters who submit and resign do not find relief, anyway. As Hardy puts it in his later novels, human qualities such as goodness and honour are not appreciated by the rest of society, as in the case of Tess. However, as it is apparent from the case of the marriage of Eustacia and Clym in RN, resignation is more productive than revolt which means death.

In Elliott's transcendental concept "the Immanent Will is Hardy's attempt to comprehend the force that rules the universe [...] to get to some higher consciousness to understand the laws of the Immanent Will."[63] For Elliott, the Immanent Will is manifested through the pantheistic interpretation of Nature.[64] However, Hardy's space seems to be more complex. In spite of its omnipresence, the Immanent Will acts **upon the characters** but at the same time does not reveal itself anywhere, not even in the form of personified nature. It would be rather simplifying to state that nature reveals its anger by the storm, heavy rain or fire. The Immanent Will seems to be rather transcendental. In describing space, Hardy often uses the term "palpable" in connection with the atmosphere of the scene. This term touches Hardy's transcendental concept of space. His notion of space as a living being with its own consciousness suggests the presence of some higher order. However, natural processes do not represent the concept of the Immanent Will. Nevertheless, it is apparent that "the Immanent Will appears as the huge expanse of space hand in hand with the endless extent in time."[65]

Nature functions as the central force of Hardy's novels, which is manifested in the vastness of space, atmosphere of the night, the power of trees, rain and the actual presence of nature.[66] However, there are two basic questions to be answered:

Firstly, Elliott asks, is nature in sympathy with human actions? This question does not seem to correspond to the notion of fatalism in Hardy's novels. The space seems rather indifferent or hostile towards characters, it merely tolerates those who assimilate. The "conspiracy" of natural elements (heat, storm) forms obstacles the characters have to face and possibly overcome. The strong ones, according to Darwin's theory, will survive. Nature works as a conscious agent of evil and the inevitability of events points to the concept of naturalism. Elliott stresses the importance of a **moment** in fateful incidents and in this respect considers

63 Elliott 53.
64 Elliott 81.
65 Elliott 81.
66 Elliott 81.

Time as the principal manifestation of Fate.[67] However, it is rather the general concept of time pointing to the **infinite** that becomes emphasized, the concept of Aion more than Chronos, which does not distinguish the present, being based on the unchangeable since the pagan past.

Secondly, are human actions forced to reflect the mood of the environment? This concept can be considered rather simplifying and seems to work e.g. for Charlotte Brontë's *Jane Eyre*. Hardy is hopefully more complex. Nevertheless, the influence of the environment upon characters is apparent, as for Clym Yeobright or Giles Winterborne, with respect to their assimilation and consequent absorption.

Egdon is seen as a personality and the agent of Fate. Hardy seemed to be "impressed with the insignificance of man in the cosmic system in timeless nature which seems to swallow up his pretensions to individuality."[68] Here Elliott's notion corresponds to the interpretation of characters becoming reactive and finally absorbed by space.

3.7 Hardy and Naturalism: the Shift from Victorian Tradition towards the Modern Authors of the 20th Century

Being influenced by the naturalists, Thomas Hardy throws his characters like Tess or the heroes of *The Return of the Native* into the world that is generally impersonal, hostile and shaped by the presence of the Immanent Will. Nature functions here as an instrument of Fate against which the characters have little resistance. Their passivity leads them inevitably towards their doom and personal disaster. At the same time they are shaped by the external factors such as their origin or heredity (Tess), the environment they are limited within and the immediate circumstances they are pressed by. Their human, animal-like existence gets beyond their control and in correspondence with Darwin's theory of the survival of the fittest they are, paradoxically, not predestined to live on, despite being the dominant characters in Hardy's novels. The tragic fate is the dominant feature of the main protagonists of Hardy's last novels. They are not offered to have a chance of free will or a moral choice in each individual case, either.

Thomas Hardy's major novels display the features of pessimism and fatalism, focusing on the ability of the human to cope with the environment. Thus the novels reveal Zola's influence[69] in the aim of detailed observation of both the environment and characters, and of

67 Elliott 71.
68 Elliott 85.
69 Ruth Nestvold, "Literature at the Turn of the Century," 19 July 2010. <www.ruthnestvold.com/endcent.htm>.

human conditions heading towards doom (in Tess, RN, MC). The characters are in close contact with the environment, their existence being limited to the one of an animal.

However, the role of heredity and biological determinism is not overestimated in Hardy's novels, in comparison to the outstanding figures of French naturalism. According to William Newton[70], naturalism puts emphasis upon the physiological, the bodily organization explaining man's behaviour instead of the psychology of characters or moral conscience. From the naturalist's point of view life is to be regarded as a physiological fact with respect to artistic freedom, to be free to show the bad and ugly sides of human existence[71]. In this respect, Hardy does not seem to follow the trace of literary naturalism so intensively. However, some of Hardy's characters (such as Clym Yeobright or Giles Winterborne) seem to reflect the naturalistic attitude in perceiving their existence as a very limited one, closely connected with natural processes. After returning from the city where he gave up his career, Clym limits himself to the working of physiological processes, with the hard labour on the heath, becoming united with the environment both physically and, in his limited way of thinking, psychologically as well. Being buried in the daily routine and physical exhaustion, he stops thinking of either his moral choice concerning his marriage with Eustacia or even of his personal and spiritual life. Giles Winterborne, who decided to give up his human existence because of the unfulfilled love for Grace, represents the symbolic ending of an animal in nature. In the process of dying he becomes limited within the physiological processes like Clym, united and finally absorbed by the environment he occupies.

However, after the ancient drama of *The Return of the Native* is over, Clym as a widower has the chance to wake up from the lethargy of hard labour on the heath and becomes the spiritual leader of the folk, giving sermons on Rainbarrow. In contrast to his existence on the heath, Giles ends up his life tragically, being swallowed by the monstrous power of nature.

The theoretical concept of naturalism becomes most apparent in Hardy's *Tess of the d'Urbervilles*. Tess as a tragic heroine is led into moral corruption, mainly caused by unfavourable social conditions of her family. Her physical beauty, innocence and youth prevent her from protecting herself from negative intrusions of her seducer who represents the most intensively negative influence on Tess. Her original sin she is able to repent is followed by a series of mistakes and coincidence which cannot protect her from becoming the

70 William Newton, “Hardy and the Naturalists: Their use of Physiology,” Modern Philology, Vol. 49, No. 1, 1951, p. 28-41.
71 Newton 30.

murderess in the final part of the tragedy. In *Tess of the d'Urbervilles*, Hardy chose the most painful naturalistic images such as the rape of a virgin, the death of a newborn child or the murder of a lover to intensify his concept of painful human existence. However, at the same time he undoubtedly wanted to stress the importance of the space the characters occupy and the influence of place on the characters. The concept of space would always remain the most intensive, vast and magnificent image of his novels. Moreover, the beauty and the spirit of the place would always display the monstrous qualities and powerful potential through which the place takes advantage of the possibility to have fatal, tragic and disastrous influence on the characters, especially in Hardy's latest novels.

Naturalism further focuses on heredity, commonplaceness, analogy of natural/ animal life and human existence, commenting upon the purposelessness and cruelty of the universe, tracing the physiological analogy between man and nature.[72] In *The Return of the Native* and more intensively and frequently in *The Woodlanders* and in *Tess*, Hardy makes use of the above mentioned naturalistic aspect. In the dominating and concentrated space of *The Woodlanders*, which is characterized as **permeating** and **dispersing** human life, the general atmosphere is described as “helpless immobility” and “intense consciousness” (W 199) where the daybreak comes only passively, being “paralyzed by the night”. The atmosphere is further characterized as “oppressive”, expressing “meditative alertness” (W 199). The concept of the woods further speaks for the physical analogy of man and nature, especially in the descriptions of spreading roots and fungi that are characterized as peculiar and portentous, lying in “oozing lumps” scattered across the heath “like the rotten liver and lungs of some colossal animal” (RN 418).

> They went noiselessly over mats of starry moss, rustled through interspersed tracts of leaves, skirted trunks with spreading roots whose mossed rinds made them like hands wearing green gloves, [...] huge lobes of fungi grew like lungs. Here as everywhere, the Unfulfilled Intention, which makes life what it is, was as obvious as it could be among the depraved crowds of a city slum. The leaf was deformed, the curve was crippled, the taper was interrupted; the lichen ate the vigour of the stalk, and the ivy slowly strangled to death the promising sapling. (W 59)

In *The Woodlanders* Hardy demonstrates absolute natural competence and indifference of nature towards humankind in association with strange deformity, perversion and

72 Newton, 32.

degeneration suggesting the potential danger to human existence and possible extinction. Apart from their symbolic function, the trees like the “half-dead oak, hollow and disfigured with white tumours, its roots spreading out like claws grasping the ground” (W 254) suggest the threatening absorption of the human aspect that exists in perfect balance and assimilation into the space of the woods. The malevolent aspect of nature that is ready to extinct the human component is reflected in the following description: “The vale was wrapped in a dim atmosphere of unnaturalness, and the east was like a livid curtain edged with pink.” (W 254)

As mentioned before, human characters of Hardy's novels are frequently compared to animals, mere insects. There is a symbolic model of Clym and Eustacia sleeping inside the cottage in the summer heat foreshadowed in the image of the wasps “rolling drunk with apple juice stupefied by its sweetness”. (RN 329) The parallel could be drawn between the laziness of the two lovers and the insects, both isolated in a kind of a paradise-like space, calmed down by warmth and plenitude. However, the narcotic sleep is just an ill omen of death and the comparison between men and animals again points out to the fatalism of space that has no mercy over the characters.

3.8 The Structure of Tragedy

The concept of most Hardy’s novels, apart from the early pastorals *Under the Greenwood Tree* and *Far from the Madding Crowd*, is structured as a **tragedy**. In accordance with Nietzsche’s view of tragic art, Thomas Hardy’s tragedies destroy dreams of the characters, they are both realistically illusionist and creatively destructive of the illusions. In Hardy’s novels people need to justify their existence (like Clym Yeobright in *The Return of the Native*), are conscious of the absurdity of their being and they either choose passive resistance in the form of hard labour on the heath or in the forest or they end up their life in a tragic way. Both decisions become intensively bound to the environment, speaking in terms of the assimilation or absorption of the characters by the smooth space they occupy.

In Nietzsche's view there are no moral implications of tragicomic visions. He sees the concept of the tragic agon in the form of an ideal game, approaching Deleuze's notion of the Aion[73]. Hardy’s novels lack moral implication of tragic events; the author thus criticizes the moral of Victorian society and imposes the powerful potential of space on the characters. Hardy’s characters return to a direct confrontation with the phenomenal world, their history is written in an ironic tone, it becomes tragicomic, tragic in plot and comic in its implications. In

73 Deleuze, The Logic of Sense 84.

The Birth of Tragedy Nietzsche sees the tragic "agon" as timeless, "outside the human sphere" whereas Hardy's concept of tragedy is based on the concept of Fate and Immanent Will where the Fate fidgets with human existence. However, the tragic essence of the Wessex novels does not focus on the "timeless" dimension of the tragic "agon", it is rather based on Deleuze's notion of the Aion where the past subdivides the present to infinity. The tragic becomes the part of the incorporeal events and effects that have little relation to the characters' potential to overpower or influence the course of events. The tragedy of Hardy's characters is mostly conditioned by the ironic concept of their personal history (like Tess of the d'Urbervilles whose significant origin ironically contributes to the chain of misfortunes ended by Tess's tragic death on the gallows). However, tragic fatality of the characters occurs "outside the human sphere" and becomes related to the characters' assimilation and further absorption by the environment (like Giles Winterborne in *The Woodlanders*).

The most complex concept of tragedy occurs in *The Return of the Native* which is based on the five-act structure, evoking the allusions to Greek drama[74], with the enclosing landscape as a stage for the tragedy. The classical unity of place and time of the action (one year and a day) intensifies the tragic experience. Nevertheless, Book VI, Aftercourses, then becomes problematic and does not fit the classical dramatic structure. Ironic commentaries of the narrator upon the actions of characters (introducing Eustacia as the Queen of the Night and ridiculing her behaviour, including her relation to the space of the heath, regarding her as unfit for the environment) supports Hardy's ironic stance towards both the Immanent Will and the concept of the classical tragedy.

Hardy's fatalism in general produces human frustration as a part of the tragic concept of his novels. This aspect differs to a great extent from Nietzsche's understanding of the tragic, regarding the tragic enjoyment connected with the play:

"The tragic is not to be found in this anguish or disgust, nor in a nostalgia for lost unities. The tragic is only to be found in multiplicity, in the diversity of affirmation as such. What defines the tragic is the joy of multiplicity, plural joy"[75].

3.9 Conclusion

Hardy's concept of space time relations seems to be far more complex than the Brontës' general division of space which concentrates on consolidating the position of the house facing

74 The phases of the Greek drama include exposition, collision, crisis, peripeteia and catastrophe.
75 Deleuze, *Nietzsche and Philosophy* (London: The Athlone Press, 1983) 16.

or being exposed to the outer either natural or supernatural elements (especially in *Wuthering Heights*). Hardy's focus relies on the notion of the open space which, in contrast to the landscape of the Brontë sisters' novels, becomes enlarged to its vertical and horizontal maximum, giving way to the interpretation of the heavenly dimension but also of the oppressive limits in the distance. The lives of characters remain restricted by the boundaries of the region. Nevertheless, the intention of the authorial subject is to let the characters exist mostly in the open space without stressing the limits of the interiors. At the same time, the space of Wessex displays more specific geographical details as its landscape does not become "empty" or blurred, causing the characters' confusion. However, the outside (modern world of the town) remains as if non existing, infiltrating only the intruders into the core of Wessex. Hardy's concentration or accumulation of time relations into one generally non-changing period points out to the concept of Deleuze's Aion, at the same time still employing the notion of Chronos, perceiving the cyclical concept of nature. In accordance with Deleuze's and Guattari's philosophical concept of space, the notion of the smooth and the striated becomes apparent. The landscape of Wessex offers, however, a wider interpretation of the space becoming smooth, exposed only to minimal striation. The illusory landscape of Wessex can generally be considered a smooth space having its own rules of time (like Egdon Heath), manipulating the characters from their assimilation into absorption by the environment they occupy. The space of Wessex does not succumb to its striation apart from creating little villages (like the Hintocks in *The Woodlanders*) or a few houses situated on Egdon Heath.

However, rather than focusing on the "spatial macrostructure" of the two opposing worlds, based on the inside/ outside polarity[76], the notion of Foucault's heterotopia seems more productive.

In this respect Hardy created a type of heterotopia rather than two opposing worlds since the world beyond the boundary of the Wessex region is hardly ever mentioned. There are of course characters who are considered as foreign elements or intruders representing the "outer world", in terms of the spatial macrostructure, but it is not clearly stated what they represent, apart from their "otherness". Their most important feature is the lack of assimilation into the environment of Egdon Heath to which they bring a sense of the modern world, accompanied with lack of moral and a weakened sense of the natural order.

What Beran considers essential for the spatial microstructure is the topography of the

76 The terms of the two opposing worlds were mentioned by Z. Beran in "Space in Thomas Hardy's Major Fiction." Acta Universitatis Carolinae – Philologica 2. Prague Studies in English XXI, 1996, 43-54.

Wessex region whereas the macrostructure is in his view based on the psychological, sociological, moral and religious aspects of the definition of space. Approaching the term macrostructure, I have focused on the philosophical notion of space defined by Deleuze and Guattari who distinguish two basic types of space according to the way the space is occupied; i.e. the smooth and the striated.

Beran's term “mirror-space” can then reflect the notion of heterotopia (Foucault speaks of the heterotopia of the mirror in his essay on *Different Spaces*). The heterotopia of the Wessex novels lies in the vague specification of the space beyond the horizon which brings estrangement and intrusive modern elements into the structure of the microspace of Egdon. The modern, outer world is omnipresent but never recognized or defined in spatial terms. It forms a potential threat to the local inhabitants of the Wessex region and creates the tragic potential of Hardy's fictional world. Heterotopia of space can be grasped in the general notion of space of the Victorian novel. Similar spaces or the other worlds are opened in *Jane Eyre* (in the form of the main heroine's inner world or in the isolated spaces within or behind the garden walls), in *Wuthering Heights* (the space of the graveyard, the darkness outside or the Otherworld) or in *Daniel Deronda* (the space of the main characters' mental consciousness). The notion of the horizon or the boundary which separates the individuals from the other spaces then functions as the subject of unfulfilled desires of characters or, on the contrary, as the object of their threat of the other.

4. The Hydraulic Model

Water element in its purely natural form, considered as one of the essential components that form space, displays the qualities that would, according to Deleuze and Guattari, be attributed to the category of the smooth space. The most typical element of this nomadic hydraulic model would then be the turbulence of water and the movement, i.e. the flow of water, could be classified as the rhythm without measure by Deleuze and Guattari. This kind of movement then holds space and affects all of its points.

However, as any type of smooth space has the potential to be transversed and transformed into striated space, the water element in some of its forms can also be interpreted as striated space. The essential difference between the smooth and the striated would be based on various forms of water courses; the river recoursing between its banks would be classified as striated space whose rhythm is measured and the movement constrained whereas the sea is usually understood as the smooth space par excellence and its flowing movement can hardly be constrained.

Considering the striation of space as the main civilization aim, we can generally claim that the institution of state needs hydraulic science to subordinate hydraulic forces, i.e. to prevent the turbulence of water and to constrain its movement into the riverbanks, embankment, pipes and conduits. Although the sea functions as the model example of the smooth space, on the major scale we can also speak of the attempts to striate the sea by creating the net of sea-routes and developing the system of navigation, maps and plotting of unknown regions. However, this striation occurred just in theory, on the “fictional” basis while the sea has physically become smooth again. Thus the sea possesses a greater potential of human deterritorialization than striated space.

On the other hand, water courses cannot be classified as belonging only to the category of the smooth space, especially when being treated “on the minor scale” of parallel, laminar layers. From that physical point of view water is always being held by space as moving from one point to another and becoming striated by this local movement of particles. It should thus be stated in advance that the two categories of the smooth and the striated cannot be separated and they always depend on the notion of one becoming the other.

4.1 The Process of Becoming Smooth, the Flood in The Mill on the Floss

The Victorian novel does not focus on Deleuze's hydraulic model to a great extent. More than exploring the surface of the space of water (i.e. the flow of watercourses themselves), Victorian novelists focus on symbolic qualities of water, concentrating on the connection of the watery space with the landscape around, represented by the presence of the town or a bridge near the watercourse. Moreover, Victorian authors, especially George Eliot, became fascinated by the potential threat of the expanding water element, either in the form of the flood or the sea, especially with respect to the motif of drowning in the river, in the sea etc. Eliot's novels (*Adam Bede*, *The Mill on the Floss*, *Romola* and *Daniel Deronda*) reflect this obsession to employ fatal consequences of the destructive potential of water with respect to the life of an individual, especially in relation to the characters' displacement or the space decentralization (in *Daniel Deronda*). The recurrent image in Eliot's novels consists of the character's solitary flowing down the river, with the boat being drifted by the current.[77]

Therefore Deleuze's concept of the space of water based on the hydraulic model becomes fundamental to the 20th century novel rather than Victorian authors. The examples supporting my thesis will be taken from Graham Swift's *Waterland* published in 1983.

Nevertheless, to compare the Victorian and 20th century notion of the space of water, a few examples from George Eliot's novel *The Mill on the Floss* (1860) are chosen as follows:

In the opening passage of her novel *The Mill on the Floss* George Eliot elaborates a vivid description of the landscape around the river Floss which is, like the sea, the subject to the striation of the water element:

> A wide plain, where the broadening Floss hurries on between its green banks to the sea, and the loving tide, rushing to meet it, checks its passage with an impetuous embrace. On this mighty tide the black ships—laden with the fresh-scented fir-planks, with rounded sacks of oil-bearing seed, or with the dark glitter of coal—are borne along to the town of St. Ogg's, which shows its aged, fluted red roofs and the broad gables of its wharves between the low wooded hill and the river-brink, tingeing the water with a soft purple hue under the transient glance of this February sun. (The Mill on the Floss 3)[78]

77 Natural symbolism and archetypal meanings of water will be discussed in the following chapter.

78 George Eliot, *The Mill on the Floss*. 1860 (Harmondsworth: Penguin Classics, 1994). All subsequent quotes are from this edition.

The harmony and peace of the colorful image of the 19th century landscape is supported by the description of the old houses assimilated with the environment on the river-brink while the sea seems to have been striated at least by the maritime trade. However, the description of the space of the river demonstrates the potential energy of becoming the smooth space as the river meets the tide of the sea and thus the two watery amounts blend. In the crucial final scene of the flood the river flow occurs as an element totally transforming the landscape around St Ogg's into a place where all known things disappear under water and people's orientation in space is limited to the primeval one of a nomad as people can see only the treetops emerging above the water surface. However, the flood, defined as a natural catastrophe, forms a temporary, immediate and abrupt change in the long-termed process of the space striation whereas Deleuze and Guattari understand the processes of the space becoming smooth on the long-term time scale, as well. Supposing the flood disturbs natural balance only temporary, as Eliot says, "nature repairs her ravages" (The Mill, 535), the space striation has a more valid continuity in case of the river.

Analyzing the above quoted passage, it also becomes apparent that the novel oscillates between the two main literary tendencies of the 19th century. There is a Romantic notion of freedom of the open space (the wide plain, broadening river, the "impetuous embrace" and "mighty tide") which collides with the Victorian concept of the harmonious setting with the "aged, fluted red roofs" that stresses the home safety and idyllic character of the place.

A similar oscillation between Victorian values and Romantic notion of space can be supported by the description of the landscape around the mill which, on the one hand, represents the children's paradise and idyllic "heaven", especially the place called The Round Pool, but one the other hand suggests some kind of threat of another potential flood like the one that had created the pool. The upcoming chaos and loss of values is omnipresent in the background of the events of the novel, supported by the symbolic quality of the space elements.

The river of *The Mill on the Floss* could be classified in Deleuze and Guattari's terms as the element of space that has the potential to become smooth space since it is repeatedly associated with the aspect of uncertainty, change, turbulence and flood threatening Victorian tradition and values. In the global understanding of space, water undermines the permanence of the striated space, including human settlements, gardens, roads as well as natural features of landscape, e.g. the hills or trees. The motifs of trees are in Eliot's novel generally associated with the notion of permanence, steadiness, safety, calm, and the sense of family tradition

deeply rooted in a particular place like the old mill which is the centre of social and moral values of the Victorian family. The roots of the family tradition become symbolically associated with the roots of particular trees that surround the house and the main characters tend to be attracted to the roots of trees, similarly to their attraction towards the family centre of the old mill. However, all features of striated space become either invisible or destroyed and blurred in their shape during the floods while the space becomes smooth.

As Deleuze and Guattari put it in *A Thousand Plateaus*, the smooth space, associated with the characteristic speed, displays unpredictable motion accompanied by the difficulty of being mapped, i.e. striated. Individuals occupying the smooth space gain speed in order to achieve the absolute. In *The Mill on the Floss* the heroine's transition towards death is closely connected with the water element disturbing the very centre of Victorian safety when the flooded river comes inside the house. The heroine's disorientation in the smooth space is aggravated by the element of darkness in which she is alone "only with God" (The Mill 529) when she attempts to row a boat towards the mill to save her relatives.

In a nightmare, dreamlike space with pervading blackness she can recognize only the tops of hedgerows and the parts of the striated space that used to form the town become only "the large mass in the distance" (The Mill 531). The flood, which is described as "the awful visitation of God" (The Mill 530), forms the landscape into a newly striated smooth space when the Victorian striation of space temporarily disappears under the flowing mass of the river and the essential values are disturbed by the flood. After becoming smooth, the space seems to recover but slowly and the landscape never stays the same after the flood:

> Nature repairs her ravages – but not all. The up-torn trees are not rooted again; the parted hills are left scarred; if there is a new growth, the trees are not the same as the old, and the hills underneath their green vesture bear the marks of the past rending. To the eyes that have dwelt on the past, there is no thorough repair. (The Mill 535)

Using the theme of the floating current expanding into the flood, George Eliot supports, similarly to Thomas Hardy, the natural potential to decentralize the space of the town and disturb the balance of society. Both Victorian authors rely on the concept of fatalism associated with the presence of either the Immanent Will (or "the awful visitation of God") which is relevant to the deeply rooted archetypal structures and therefore irrelevant to Deleuze's spatial theory. For Eliot, the occurrence of the flood means a temporary disturbance of the structured, striated space which returns to its ordinary course as the flood disappears.

On the other hand, Graham Swift's *Waterland* points out to the tendency to prefer the smooth space in which the drama of human existence unwinds outside the impact of civilization aims.

4.2 Water and Silt, the Smooth Space of Waterland

Swift's *Waterland* could be related to Deleuze and Guattari's theory of the smooth and the striated since his concept of space focuses on the long-termed movement of water and silt, meaning that the landscape of the soil exceeds into the space of the river and vice versa. Human reclamation and drainage of the land around the Ouse points clearly to the space striation and in the antagonistic spatial relation water inundates the reclaimed land as a part of the natural processes that also include siltation. In accord with Deleuze and Guattari's characterization of the smooth space, we may claim that the space of *Waterland* displays the unclear line between the horizon, water, sky and finally the sea as the space becomes smooth. Swift's space of the narrative further becomes fragmented by too many layers of striation, producing a modern 20th century text displaying far more levels of interpretation than the Victorian novel.

Graham Swift's *Waterland* is situated in the specific region of the Fens with the river Ouse, Norfolk, East England where water becomes the existential basis for the local inhabitants. Moreover, the landscape of the Fens seems to form and influence the consciousness of the characters and the space of *Waterland* demonstrates a historical, philosophical and mythological potential the novel is based on. The highly sophisticated and elaborate concept of space in Graham Swift’s novel focuses on several principles, closely connected with the complex notion of time, projecting the space of the Fens as a “miraculous land”[79].

Swift striates the narrative by story-telling, expressing the general human aim to striate space, through the narrative. It is typical of the post-modern fiction to “striate” the narrative by means of more layers of both fiction and history, which, in case of *Waterland*, oscillates between the private, personal history of the two families, one being influential for the regional development and the other assimilated with the water element on the one hand, and historical milestones crucial for both England and Europe on the other. Swift stresses the importance of both components of the spatio-temporal relations, his interest in the past is apparent in more novels (*Out of This World, The Sweet-shop Owner*) which all seem to look for an explanation how personal lives become affected by larger historical context, i.e. how the past influences

79 Graham Swift, *Waterland.* 1983 (London: Macmillan, 1992) Ch 12, 116. All subsequent quotes are from this edition.

the present. In this respect, Deleuze's concept of Chronos and especially Aion could be influential for Graham Swift: Chronos reflecting the cyclical concept of the lives of the locals of the specific region and Aion focusing on "side-stepping" the present.[80] Time would then become perceived as a straight line which is limitless; the past then divides the present at every instant and "subdivides it to infinity"[81], consuming the present. Nevertheless, Swift's notion of space-time relations at the same time stresses the cyclical concept of history, viewed as the enclosed repeated cycles from which humankind should learn the wisdom and base their existence on Nietzsche's "creative forgetting"[82] of the tragedies life brings. History, in Swift's words, is always repeated in cycles, in contrast to Heraclitus' remark that we are always stepping into the same river.

4.2.1 The Landscape of the Fens

The smooth space of the Fens with an unclear line between the earth and sky represents a depressing landscape in which the inhabitants are "oppressed by the flat black Fenland fields and wide exposing Fenland sky […], featureless river-banks, phlegm-hued river-water, [...] straight railway track and files of spindly poplars […] at the dykes and drains intersecting and receding, imprinting on the brain their intolerable geometry." (Waterland 114)

The river Ouse represents a smooth space, with the variety of water-courses, changing directions, displaying indifference and contempt for the efforts of men and their ambition, ignoring human attempts at space striation. Silt functions metaphorically as filling in the memory layers, employing the archaeology of the human mind (Waterland 146) and focusing on the creative forgetting.

4.2.2 The Locals

In *Waterland* Swift projects humankind as an organic part of the evolutionary phases of the Earth. Stating that "the Cricks emerged from water" (Waterland 64) like animal species millions of years ago, he centres the course of human life in the smooth space of *Waterland* as being based on simple rules and natural order: "what water makes, it also unmakes" (Waterland 73), stressing the rhythm of the current also in the authorial speech. The process of drainage of the Fens, which means the striation of the space between earth and water and becomes the main civilization aim, is met with the resistance of the natural process of

80 Deleuze, The Logic of Sense 188.
81 Deleuze 23.
82 Nietzsche explored this term in his treatise *On the Genealogy of Morals* (1887).

siltation; there is an undefined line of the horizon between water and earth and further between water and the sky. The smooth space is “reclaimed” by the Fens' inhabitants, historically conditioned by the natural process of floods that take the ground back into water and siltation that makes drifts, opening space to striation.

The wise locals working near and with water are aware of the fact that landscape has the potential to become the smooth space in the slow and gradually proceeding process in spite of human regulation of water courses. The behaviour of the Crick family seems to have some features of the nomadic way of life - in spite of staying and working in one place they intuitively perceive even minor changes of the river, they become assimilated within its conditions and they follow its natural rules, knowing that the water element is the most powerful feature of the landscape which may also become a potential threat for the inhabitants when a natural disaster like flood occurs.

The flood then represents a process of preventing or abolishing the space striation. Nevertheless, the space of the Fens becomes smooth as a part of a long-termed process running against the aimed striation and natural siltation. The flood makes its way for the space becoming smooth, destroying all human efforts to striate space. Natural catastrophes as a part of the concept of the smooth space in *Waterland* concern both the element of water and fire. In one of the historically crucial scenes for the space of the Fens, the fire of the brewery destroys the effort of the town's prominent family, importing the element of madness into the core of the family.

> An unearthly glare lit all that night the clustered rooftops of Gildsey. On the oily-black surface of the Ouse fiery necklaces scattered and rethreaded themselves. In the deserted, garlanded market-place the paving stones throbbed, and in the Town Hall where the places were laid for a banquet that was never to be, the shadows of the tall municipal window frames quivered on the walls. For miles around, across the flat unimpeded outlook of the Fens, the fire could be seen, like some meteoric visitation – a gift to Fenland superstition; and on the morning of the twenty-third of June, in place of the familiar chimney, a great cloud of smoke lingered for many days. (Waterland 175)

The fire reflected on the “oily-black” water surface alludes to the proximity of the two seemingly opposed elements of water and fire. The two elements seem to be united to create

another form of the smooth space out of the part of the town striated by the development of industry. At the same time, the authorial narrator hints at the importance of water being one of the essential components of beer production. When the fire outbreaks, the natural process comes back to its roots and causes the backward metamorphosis of beer into water since the brewery is never renewed. Throughout the novel the concept of space tends to favour natural processes in which the elements outweigh human striation of landscape:

The waters rise – like a refrain, striating the narrative; "they wash up rumours and strange reports of any kind, but they also flow over them again and sweep them aside." (Waterland 103) In the parallel of the water flowing and time passing the natural rhythm supports the notion of the smooth space again.

4.2.3 The Topography of the Interior Space of the Human Mind

In *Waterland,* the omnipresent image of the water flow creates a parallel between striated water courses and the structure of the human brain. More specifically, the mentioned metaphor focuses on the presence of water in space and human liquids (blood) circulating in the body. Human blood is metaphorically compared to water flowing through the landscape, the fluids giving life to both space and human body. Human life is rooted as a substantial part of nature, composed of similar substances like landscape. The parallel between the landscape of the Fens and the functional structure of the human brain is referred to in relation to Thomas Atkinson's wife, and consequently related to the topic of her madness:

> Where once he pored over the topography of the Fens and the innumerable complexities of drainage, flood control and pumping systems, he will pore over the even more intricate topography of the medulla and the cerebellum, which have, so he discovers, their own networks of channels and ducts and their own dependence on the constant distribution of fluids.
>
> But this is an internal land which cannot be redeemed, cannot be reclaimed, once it is lost. (Waterland 80)

The authorial comments contrast the irreversible process of the impact of madness on human consciousness and the reclamation of the land that displays the recurrent potential to be restored or cultivated. On a more general level, the recurrence later on becomes shifted into the place of the process of the history of mankind.

The space of Graham Swift's *Waterland* becomes permeated by water with such intensity that it assumes a dominant feature of both life and death of the characters, creating a grotesque hyperbole especially in relation to the theme of madness and death. Referring to the death and burial of Sarah Atkinson, her grave becomes literally filled with water during heavy rains, creating “a puddle” out of it. (Waterland 98) As mentioned before, the rhythm of the water flow here structures the rhythm of the narrative, repeating the basic recurrent motifs:

“The waters rise: the waters return. Has she returned, too, not just from the dead but from the former life that was hers before a knock on the skull dislodged her brains and forever jumbled her past, present and future?” (Waterland 98)

In the aforementioned passage the concept of time points to the reversibility of the past including death as the mad female character of Sarah Atkinson becomes reported as being seen in the burnt-out brewery after her death. The concept of time is here connected with the water course, water and time cycles. The notion of Deleuze’s Chronos (cyclical time structure) becomes permeated with the concept of Aion where the past subdivides the present to infinity.

The focus on grotesque absurdity and hyperbole in relation to space becomes even more apparent in the scene where the space of the night becomes enlarged to the vertical dimension of the universe with the stars that witness human imperfection: “Thus Jack Parr spent a whole night under the stars – which, according to my father, hang in perpetual suspension because of our sins.” (Waterland 115)

The metaphysics of the night sky is immediately contrasted with the absurdity of suicide on the track when Jack Parr is saved from being run over by a train as his wife rearranges the trains’ direction. The scene focuses on the features of grotesque absurdity when Jack Parr starts to believe in God whose role was paradoxically supplied by his wife. The authorial intention here seems to be based on the ironic distance from the concept of Fate or higher Providence, projecting the down-to-earth notion of human existence that is, however, based on the intensity of experience related to the occupied space.

The spatial relations of *Waterland* become deeply and elaborately rooted in the narrative structure of the novel. Longitude 0 as a title of one of the novel's chapter means the starting point of the narrator's personal history. From this point, which means the turning point concluding Tom Crick's teaching career after his wife kidnaps a baby, the narrator gets to the present of the narrative (Waterland 146). However, in the time structure the sense of

the present does not form the crucial component of the novel. Waterland becomes centred at the notion of historical awareness of all events being related to the events that had already occurred as the past effects the present.

4.2.4 Water and Sexuality

Swift's theory of sexuality in the open space and by water is fully revealed in connection with the scene of the swimming competition of the boys (Ch 24), further developed in association with the animal sexuality (of the eels) in one of the following chapters (Ch 26). The animality of human sexual desires is further supported by the character's mental retardation. Swift therefore perceives the space of water as the centre of the origin of life, rooted in the history of our planet:

> Baked mud smells, river smells, a hot-blue sky, a warm wind ... Not to mince matters, and to offer you, in passing, an impromptu theory, sexuality perhaps reveals itself more readily in a flat land, in a land of watery prostration, than in, say, a mountainous or forested terrain, where nature's own phallic thrustings inhibit man's, or in towns and cities where a thousand artificial erections (a brewery chimney, a tower block) detract from our animal urges. (Waterland 182)

According to this theory, man has more opportunity to reveal his/ her sexuality in the open, flat landscape, or, to use Deleuze and Guattari's terms, in the smooth space rather than in the space striated by either nature itself (mountains) or by human effort (erected buildings, etc.). However, the tone in which the theory is mediated suggests a certain playfulness and, to some extent, irony as it is expressed from the adolescent's point of view with somewhat bitter hints at man's attitude towards nature and landscape.

4.2.5 Sexuality of Characters

In the aforementioned scene the narrator Tom Crick as a teenager swims to win the first erotic experience over the other boys; nevertheless the swimming test is passed successfully by the mentally handicapped Dick who paradoxically achieves his satiation right in water. The swimming test is thus, in case of both brothers, Tom and Dick, related to their erotic experience and the space under water resembles the mysterious, dark and non-transparent parts of female sexuality: in “a brown and silent fog. Suspended silt. Stirred-up silt. A domain where earth and water mingle.” (Waterland 188)

As the water element seems to permeate the space of the novel absolutely, the

interpenetration of motifs related to water and sexuality becomes apparent. The river forms an obstacle between Dick and Mary when Mary, standing on the other riverbank, tempts Dick under false pretence that she wants an eel and Dick swims to her with the eel in his hand. In the symbolic scene the sexual connotation of the river and the fish is stressed, with an ironic hint at Greek mythology alluding to Dick and Mary as the mythological figures of Hero and Leander[83]:

"Once again the river flows mutely between them, evoking the plight of Hero and Leander. Again the creature asks, in her maidenly and water-borne voice, for the gift of an eel." (Waterland 251)

Operating on more semantic levels, Graham Swift ironically uses the archetype of a fairy-tale when entitling the chapter of Mary's and Dick's erotic adventure *About Beauty and the Beast* (Ch 32) referring to Dick's animality and mental inequality to Mary. Nevertheless, the title of the chapter illustrates the ironic usage of mythological and fairy-tale references; Dick is not the intruder and the erotic adventure is fully initiated by Mary.

Dick's mental handicap brings him closer to the savage going back to the primeval quality of water. Through several references to his assimilation with water including his symbolic death, a deliberate suicide by drowning in the river, heading towards the sea, swimming under water like the eels, Dick instinctively chooses the return to the life's beginning in the ocean.

As a part of the concept of creating the smooth space of the Fens, more natural elements become incorporated into the structure of *Waterland*. The wind as natural force seems to structure space similarly to the element of water creating the surface of things where the objects become deprived of their depth. Starting in Ch 38 *About the East Wind*, the wind is referred to as the natural element which shapes the east coast of Britain instead of the tide, functioning as a geological force with the potential to create the smooth space. The wind's activity is described metaphorically, creating the illusion that it is a living, animal-like element whose force overpowers human striation of the Earth. Here the shore resembles a prey being the passive victim of the aggressive element of the wind:

"And some people say that the Wash, that gaping wound in the backbone of Britain, is not formed by the effects of tides, rivers and geology, but is simply the first bite the East

83 According to the Greek myth Leander was to swim across the Hellespont to meet Hero secretly, once losing his way as Hero's lamp was blown out by the wind and he drowned. "Hero and Leander," 20 Jan 2011. <www.mythencyclopedia.com/Go-Hi/Hero-and-Leander.html>.

Wind takes out of the defenceless shoreline with its ice-whetted incisors." (Waterland 271)

In the course of the novel the wind is associated with personal human catastrophes, having the potential of destruction. The wind as an omnipresent force accompanies the illness and death of Tom and Dick's mother, it foreshadows the crisis and the final punishment after Dick Crick kills his assumed rival Freddie Parr with a beer bottle that he peculiarly throws into the river, and finally witnesses the tragic attempt at an abortion initiated by Mary and completed by "the witch" Martha Clay. The wind brings a symbolic change into the course of the narrative, disrupts the harmony and supports turbulence disturbing both landscape and sensitive characters. It can be perceived by tactile senses rather than visually and thus we can consider the element of the wind as creating the smooth space out of the striated one:

> But something else happens after that strange performance of Dick's with the bottle. Something else starts to make itself felt, faintly and scarcely noticed at first, after the plunging of that same brown-glass vessel, like a mock-Excalibur, into the river. A breeze gets up. It gets stronger by the minute. It disperses the mist. It ruffles the Leem. No doubt it rustles the holly bushes in Hockwell church-yard and shakes the ivy on Hockwell church tower. It's blowing hard, fanning raw embers from the ashes of the western sky... (Waterland 290)

Similarly to water the wind functions as a dynamic force both for the created fictional space and the space of the narrative.

4.3 Conclusion

Watercourses may be generally considered the elements of space that cause the turbulence of particles, related to all points in the watery space, producing, as Deleuze and Guattari put it, "the rhythm without measure"[84]. Though this dissertation is centred at the 19th century novel, this chapter has focused on Graham Swift's *Waterland* (1983) to demonstrate the structure of the fictional space most intensively related to the space of water. The process of natural siltation and human reclamation of the land support most clearly Deleuze and Guattari's notion of the smooth and striated spaces, respectively.

Swift's *Waterland* substantiates the essential shift from the 19th to the 20th century novel, focusing on more layers of the narrative, incorporating intertextual allusions, ironic treatment of mythological references, grotesque absurdity and the theme of madness, mental retardation and explicit sexuality. However, at the same time, especially in the concept of

84 Deleuze and Guattari, A Thousand Plateaus 401.

space, *Waterland* relies on traditional values of respecting the place of one's origin and nature in general, relating all aforementioned topic to the theme of water, including the parallel of space with the human mind, structuring the narrative in the rhythm of the water flowing.

5. The Role of Natural Elements in Space

5.1 Water

As Northrop Frye points out in the preface to Bachelard's phenomenological theory of *The Psychoanalysis of Fire*, the four natural elements represent an immense source of imaginative experience in literature.[85] Natural elements have played a significant role in the space construction throughout the centuries of the history of literature. Since the early English literary periods the theme of the symbolic power of natural elements occurred in the Old English heroic epic poem of *Beowulf* or in the alliterative romance of *Sir Gawain and the Green Knight*, among others. Both Shakespearean comedies and tragedies focus on the role of natural elements which represent the turning points in Shakespeare's plays. In *King Lear* the storm on the heath corresponds to the chaos and agitation of Lear's mind, expressing his disillusionment and hopelessness, in spite of his seemingly absolute power over the kingdom. The rage of natural elements symbolically contributes to Lear's isolation and gradual insanity, overwhelming the potential of humanity. The Renaissance ideal of nature as the omnipresent power over humanity becomes developed, among others, in *Midsummer Night's Dream* where the argument of Oberon and Titania affects the weather to such extent as to set nature in imbalance, causing drought and famine. Natural elements therefore accompany and intensify the dramatic conflict on stage, stating the position of man in relation to the divine hierarchy symbolically represented by the elements of nature.

In the period of literary Romanticism the intensive contact of the individual subject with natural world is demonstrated on the representation of all-embracing natural beauties (especially with respect to the Early Romantics), reflected in the form of Romantic pantheism as well as on the symbolic or allegorical presence of natural elements influencing human existence (as in Byron's *Manfred*). Romantic imagination has generally been projected as the possibility of transcendence connected to the natural complex (especially with the early Romantics) where time and space dimensions do not form obstacles in the act of poetic creation.[86] The eternity of nature and its constant renewal was often seen as a solution of individual and social crisis. The natural beauty and monumentality of the Alpine snowy peaks (in Byron's *Childe Harold's Pilgrimage* and *Manfred*) lead the romantic subject to the aim at

85 Northrop Frye, Preface. *The Psychoanalysis of Fire.* By Gaston Bachelard. 1938. Trans. Alan Ross *(*London: Quartet Books, 1987) v-ix.

86 Martin Procházka and Zdeněk Hrbata, *Romantismus a romantismy* (Praha: Karolinum, 2005) 41.

becoming united with nature, searching for one's identity in the world of natural symbols.[87]

However, as Martin Procházka says in "Rousseau's Figures and Text in the Third Canto of Byron's *Childe Harold's Pilgrimage*", in Canto III of *Childe Harold's Pilgrimage* the romantic poetic act based on imagination as a possible way towards transcendence, forming the unity with nature, becomes problematic. Canto III of *Childe Harold* projects nature as mostly phenomenal as the self desires to become reflected merely in specific sceneries or landscape, with no central and unitary God. *Childe Harold's* important structural feature is then "the dissolution of the romantic subjectivity".[88] As Martin Procházka points out, later on the hero of *The Pilgrimage* becomes "fascinated by the futility and destructiveness of human history, which however cannot affect the power and eternity of nature symbolized by the elements and, in particular, the Ocean."[89] (in Canto IV).

In *Manfred* the allegories of the spirits represent, among others, natural elements of the earth, air, fire and the waters of the Ocean, accompanied by the storm and earthquake. However, the role of natural elements occurs in *Manfred* in their association with modern **scientific abstractions**[90] where the elements work as principles, and the symbol of the natural beauties of the Alpine peaks becomes projected as a **phantasm** (in the form of an Alpine fairy created out of the stream, rainbow and waterfall). The wilderness is seen as a sanctuary whereas Manfred becomes tempted by the spirits that later on change into moral allegories. Contrasted with the poetry of William Wordsworth, Byron's *Manfred* contradicts the notion of scientific rationality, contrasting its illusions and phantasms with the elements seen as the real cosmic powers.[91]

Avoiding the romantic tradition of reaching far vistas of the open space, in the Victorian novel we can trace a consistent aim to suppress the role of the open space associated with the function of natural elements. As the Victorians concentrated on the illusionary inside safety of places, the role of natural elements, for their dangerously spontaneous potential of unlimited existence, became isolated from human consciousness. However, the role of the power of natural elements, in spite of being ignored, suppressed and seemingly limited, comes forward in the exposed situations of human existential crisis. In that way, the Victorian authors follow the tradition of Shakespeare's tragedies or of the Romantics.

87 Procházka, Romantismus 41.
88 Martin Procházka, "Addressing the Ocean: Freedom and Subjectivity in *Childe Harold's Pilgrimage* and *Moby Dick*." *Transversals* (Prague: Litteraria Pragensia, 2008) 54-70.
89 Procházka, Transversals 60.
90 Procházka, Romantismus 43.
91 Procházka, Romantismus 45.

In spite of suppressing the fears of the uncanny (especially of the potential threat of the night or water element), the Victorians could not avoid the contact with the supernatural or natural elements. Like *King Lear* in the storm on the heath, the Victorian heroes and heroines in their existential crisis have to face the rage of natural elements ascribed to the symbolic role of nature, especially to the water element.

Even those Victorian authors whose work became associated mainly with the space of the city (Charles Dickens's London) make use of the natural element of water. The image of the river in Dickens's last completed novel *Our Mutual Friend* or the symbolic role of the natural conditions of the marshes in the opening scenes of *Great Expectations* may serve as examples: The unfavourable weather conditions accompanied by the bleak atmosphere of the churchyard in *Great Expectations* seem to form the consciousness of the child narrator who gets his first impressions of the life of an orphan in the open landscape of the marshes:

> [T]he dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all beginning to cry was Pip. (*Great Expectations*, Ch 1)[92]

The presence of the river flowing into the sea seems to influence the subconscious part of the child's mind as it becomes the subject of his dreams:

> If I slept at all that night, it was only to imagine myself drifting down the river on a strong spring-tide, to the Hulks; a ghostly pirate calling out to me […], as I passed the gibbet-station, that I had better come ashore and be hanged[...] (*Great Expectations*, Ch 2)

In the horizontally divided space of the marshes and the river, the child narrator symbolically perceives only two vertical objects of the beacon and the gibbet that signalize the two ways of getting out of the region. The omnipresent mist surrounding the child on his way to the escaped convict symbolizes the child's position of being lost in space, producing the existential threat in the form of “a phantom” on the marshes, which turns out to be a signpost on the way. (*Great Expectations*, Ch 3)

92 Charles Dickens, *Great Expectations*. 1861. 17 Jan 2011. <http://www.online-literature.com/dickens/greatexpectations/>. All subsequent quotes are from this edition.

The water element associated with either the river or the sea becomes an apparent symbolic space feature of Dickens's London in his novel *Our Mutual Friend* which reveals the connection of Dickens's space construction with Graham Swift's *Waterland* (1983). Both Dickens and Swift make use of the motif of the dead body found in the river in the initial scenes of their novels, as the space becomes permeated by the presence of slime and ooze in the river, and generally focuses on similar types of landscapes. (Dickens' marshes in *Great Expectations* resemble Swift's Fens to a great extent.)

As Zdeněk Beran states in his article "'Allied to the Bottom of the River': Stratification of the Urban Space in Charles Dickens' *Our Mutual* Friend",

"The initial image of the river thus acquires a specific symbolic role, and though most of the action in the novel takes place on the land, the river never loses its status as both a symbol and an arena for the most dramatic situations."[93]

The element of water occurs as the major one in creating the basic construction of space in George Eliot's novels *The Mill on the Floss* and *Daniel Deronda* (DD), Thomas Hardy's *Far from the Madding Crowd* (FMC), *The Return of the Native* (RN) and *The Mayor of Casterbridge* (MC) where the space of water plays an essential role with respect to the development of the mostly tragic plot. The water element seems to be, in all given examples, associated with the tragic aspect of the novels. However, it is not only the water element that forms the basic structure of space of the Victorian novel. Most Victorian authors focus on the archetypal images connected with the natural elements of the earth, air and fire respectively, as they occur in the imaginary space of the Wessex novels and more generally in the novels in which the fictive setting is placed into the country in intensive association with nature. A specific case of the space construction would then occur in the novels in which the Romantic aspect pervades. E.g. *Wuthering Heights* represents the power of natural elements namely with respect to the air and earth (or stones). The Romantic aspects of light and darkness in association with the air element then contribute to the space construction in both Thomas Hardy and the Brontë sisters' novels.

General introduction to the concept of space based on G. Bachelard's phenomenological theory:

93 Litteraria Pragensia 20.40 (2010).

In his phenomenology of imagination Gaston Bachelard clarifies the problem of the poetic image philosophically referring to ontology as a dynamic entity, focusing on the "dreaming consciousness"[94] through which the poetic image is created and then perceived. The phenomenological notion of space then relies on the theory of the subconscious as the "elemental organic reality", displaying the quality of the fundamental "oneiric temperament"[95].

In the treatise on the concept of the soul and mind Bachelard says that "the poem possesses us entirely. The grip that poetry acquires on our very being bears a phenomenological mark that is unmistakable."[96] Bachelard relies on the notion that through the poetic image the poetic creation is awoken in the soul of the reader in the act of reverberation. In the act of reading a specific way of transcendence may be achieved by "touching of the depth before stirring the surface"[97], supposing that the poetic image stands above the language of signification.

Like in poetry which constantly creates new poetic images, in fiction the novelty of images is always related to an archetype which lies in the depth of the unconscious. Bachelard formulates his theory based on the poetic imagination in connection with space when he says that "before becoming a conscious sight, every landscape is an oneiric experience."[98] However, he classifies the oneiric landscape as a "pervading substance, not a frame that is filled up with impressions."[99]

In Bachelard's work the images of the four material elements formulate the metaphysics of the imagination where the subjective images of the poet are restored by phenomenology. In his monograph *Water and Dreams,* concentrating on the perception of the water element in connection with the oneiric experience, Bachelard attributes **feminine or maternal qualities** to water.[100] The images of water impregnated with mythology "give life to poetic work"[101] since they bear the meaning of "continuous birth"[102]. Bachelard gives preference to fresh water superior to the sea and suggests that in our unconsciousness, **the purity of water** goes hand in hand with natural morality. In the following chapter emphasis

94 Gaston Bachelard, *Water and Dreams. An Essay on the Imagination and Matter.* 1942. Trans. Edith Farrell *(*Dallas: The Dallas Institute Publications, 1983).
95 Bachelard, Water, Introduction 4.
96 Bachelard, Water, Introduction 23.
97 Bachelard, Water, Introduction 23.
98 Bachelard, Water 4.
99 Bachelard, Water 4.
100 Bachelard, Water 14.
101 Bachelard, Water 14.
102 Bachelard, Water 14.

will be put on the concept of Victorian watercourses and their role in the narrative of *The Mill on the Floss* and *The Return of the Native* (with some hints at *The Mayor of Casterbridge*).

The **violent water**, which appears in Eliot's and Hardy's novels, possesses, according to Bachelard, a kind of dynamic imagination with psychological features of a form of anger.[103] The characteristic wrath later on produces "a malicious duel between man and the floods" where "water becomes spiteful" and interestingly enough it "changes sex"[104] from the maternal water into the malevolent male. It functions as a "flux and reflux of anger" which rumbles and reverberates. In Bachelard's view the voices of water become hardly metaphorical, he considers water rather as "direct poetic reality"[105] and sees a continuity between the speech of water and our psychic excitement. He formulates a parallel between the liquidity of language and water where human speech functions like water and produces the unity of the element.

5.1.1 The Water Element in *The Mill on the Floss* and in *The Return of the Native*

In accordance with Bachelard's phenomenology, water is perceived as a feminine element that is more uniform and more constant, it symbolizes hidden human powers and contains a certain simplifying aspect. In the syntax of life, death and water, Bachelard selects two complexes, the Charon and **the Ophelia complex**, which both "symbolize a meditation on our last voyage and on our last dissolution."[106] The Ophelia complex could be traced both in *The Mill on the Floss* and in *The Return of the Native* in the fate of the two female characters of Maggie and Eustacia. Of course, their death in water has different motivations and none of the heroines intends to commit suicide. However, we can still trace the symbolism of water that fulfills the fate of the two female characters: "To disappear into deep water or to disappear toward a far horizon, to become a part of depth or infinity, such is the destiny of man that finds its image in the destiny of water."[107]

Eustacia's Competence in Space

In Chapter 3 of this dissertation, the major female character of Hardy's *Return* became associated with both the vertical and random horizontal movement in space, heading towards her inevitable extinction. In spite of her aspiration to achieve the top vertical position in space,

103 Bachelard, Water 15.
104 Bachelard, Water 15.
105 Bachelard, Water 15.
106 Bachelard, Water 12.
107 Bachelard, Water 12.

her tragic movement is driven into the depth of the weir. Eustacia's previous existence on the heath is bound to her grandfather's house where she lives before she marries Clym. Interestingly enough, the environment of the house she occupies is in her case mostly associated with the water element that is to some extent combined with the element of fire. For her daydreaming, Eustacia occupies the surroundings of a small pool near the house to which she attracts the attention of Mr. Wildeve, her potential lover, by making little signal fires on the bank of the pool. The two natural elements of fire and water support Hardy's notion of fatalism in connection with the tragic death of the heroine. On her way of escape Eustacia dies in fact twice, once symbolically in flames when a local woman, who disfavours Eustacia, throws Eustacia's wax model into the fire to get rid of her bad influence on the woman's son. In the moment when the effigy is melting in the flames, Eustacia herself is standing on Rainbarrow again; from the highest point of the heat her greatest fall to the depth of Shadwater Weir begins and there, in the infinity of the deep water, the totality of the vertical movement is finally achieved. Eustacia's life literally ends in the spiral movement of the weir, which supports the notion of her tragic existence. The way she occupies the space of the heath heads to the tragic aspect of her longing for freedom somewhere else. At the same time, her attempt to escape from the heath supports the theory of the limits of the Victorian territory with the given boundaries that are not to be crossed. The limits of space, in this respect, correspond with the moral boundaries of society. Both Eustacia and Wildeve are people whose lives are bound to the heath through marriage with the characters who chose the assimilation with the place they occupy. Breaking the moral of the community life and trying to escape from Egdon then means death for both Eustacia and Wildeve. Hardy's fatalism does not, in fact, allow the characters to leave the place they were predestined to live in.

Eustacia's connection with the element of **water** is further explored in a scene when she attracts the attention of her future husband Clym. When he comes to her grandfather's house, he is to help with fetching the bucket from the well; in spite of Clym's successful attempt to fetch it, the pail is broken and Eustacia complains of the lack of clear water, taking Clym to the pool to illustrate her hopeless situation. Thus the water element in Eustacia's environment is mostly associated with her eroticism whereas her aim to achieve the highest point of Egdon represents her independence and longing for freedom.

As a part of Bachelard's Ophelia complex, Eustacia represents the romantic character heading towards infinity. The chaos of her mind corresponds with the chaos outside in the open landscape during the storm on her way of escape. Her isolation and extreme unhappiness

becomes associated with the omnipresent water element through the heavy rain as well as the fire effigy. Her death can then be understood as the conspiracy of natural elements that push her out of the region of Egdon and at the same time hold her in to let her die instead of escape.

Eustacia then represents the character who displays Nietzsche's notion of the will to power, i.e. the power to face the obstacles in her way of escape. Nevertheless, she is crashed by the power of Fate, i.e. by the notion of the cosmic power rooted in Schopenhauer's understanding of the Immanent Will. At the same time her existence supports the prerequisite of the threatening power of the water element, as perceived by the Victorians.

In contrast with Eustacia, the other “assimilated” heroine of *The Return*, Thomasin, does not perceive the space of Egdon as a symbolic space that aims at her entrapment or destruction. In the final tragic storm she moves freely in the open space with an infant on her bosom, calmly trying not to lose the thin path among the dry bracken “which enclosed her like a pool.” (RN 430). In the significant water association the heroine is, however, more intensively bound to the soil of Egdon which in fact means her survival. In the watery space represented mainly by its blackness and energy of the wind and rain, Thomasin is able to protect her child from unfavourable weather, without thinking of the negative or even fatal consequences the storm may cause to the inhabitants of the heath: “To her there were not, as to Eustacia, demons in the air, and malice in every bush and bough. The drops which lashed her face were not scorpions, but prosy rain; Egdon in the mass was no monster whatever, but impersonal open ground. Her fears of the place were rational, her dislikes of its worst moods reasonable.” (RN 430) Thus Thomasin represents the fully assimilated character who neither struggles nor opposes the environment she occupies. As she finally loses her way on the heath in the storm, it is, due to the act of Providence, Diggory Venn's van that she is led towards. His assimilation with the heath is even more intensive and it is his predestination to appear on Egdon again to witness the final catastrophe of the two escaping lovers.

5.1.2 The River as the Character's Destiny

Thomas Hardy's treatment of the water element in association with the female characters of his novels could be compared with George Eliot's novel *The Mill on the Floss* where the destructive potential of the flooded river comes into question in connection with the tragic death in water as Maggie Tulliver is taken downstream with the current. Her linear, horizontal movement down the stream stands in contrast with Eustacia's vertical movement towards death. However, Maggie's aim to save her brother (in accordance with the Christian

concept) opposes Eustacia's selfish will to escape from marriage and from Egdon, as well. Unlike Eustacia Vye, Eliot's heroine therefore does not display any resistance to the space she occupies. However, her ambitions and desires become swept away with the current of the flooded river which, in Bachelard's terms, becomes “spiteful and angry”, turning from the peaceful, life-giving natural element into the “malevolent male”.[108]

The course of the river of *The Mill on the Floss* is consistently related to the destiny of the main heroine, regardless of how intensively she tries to avoid the topos of the river. The watercourse is always present, to be mentioned in Foucault's terms[109] as the illusory part of space. The life of Maggie and her brother is predestined to end up drowning during the floods; one of Maggie's first childhood memories is related to standing on the riverbank, hand in hand with her brother, similarly to the last moment before death. The flow of the river becomes, in Bachelard's terms, the oneiric experience as a part of the subconscious, forming the elemental organic unity. Any character heading towards the river is predestined to leave the home safety and become the part of the unknown. On the other hand, the character who would emerge “straight from the river” (The Mill 414) like Stephen Guest when he intends to escape with Maggie, threatens to disrupt the order of Victorian society and disturb its morality. Moreover, Stephen's aim is to take the heroine on a boat against her will and get as far as possible to escape the pressure of society and to explore unknown riverbanks. However, at that point the heroine refuses to act against social convention and, though first overcome by the luring of “the tide...” in which “she might glide along with the swift, silent stream and not struggle anymore” (The Mill 477), she arouses herself to the angry denial of her suitor. However, once she made the mistake of spending a night alone with a man whom she then refused, she can no longer remain a respectable young lady, no matter how decently she had behaved. Moreover, the space of the river is then associated with crossing the limit of moral order given by Victorian society, forming the boundary between freedom of movement and conventional steadiness.

“Maggie's destiny, then, is at present hidden, and we must wait for it to reveal itself like the course of an unmapped river; we only know that the river is full and rapid, and that for all the rivers there is the same final home.” (The Mill 411)

In the passage quoted above, the omniscient narrator suggests there is a parallel between the space which is characterized by speed, unpredictable motion and the difficulty of

108 Bachelard, Water 15.

109 Michel Foucault, Different Spaces. *Aesthetics, Method, and Epistemology.* Ed. James Faubion (New York: The New Press, 1999) 175-186.

being mapped, and the character's personality which tends to sympathize with Romantic ideals but is, however, limited by her moral education and the sense of duty. Paradoxically enough, Maggie's inner contradiction between her Romantic ideals of freedom and Victorian value of the sought sanctuary is overcome by the powerful element of the water flow. The destiny which she cannot avoid is associated with the current of the river and in fact offers a tragic solution to her personal crisis. In *The Mill* on the Floss, the heroine becomes paralyzed by the myth of her childhood and of the past. “The oppressive narrowness” of the world around her restricts Maggie's movement, she is not let out to drift down the river; she is to be held in one place, limited by the ties of the past and her duty to stay. As D. D. Stone puts it in *The Romantic Impulse in Victorian Fiction*, the heroine's action is frozen into a permanent reconciliation of the scene.[110] The romantic potential of the river therefore becomes limited by Victorian conventional way of thinking of the female character. The concept of the river as the character's Destiny thus fails as being limited by the Victorian notion of the world as a homely safe place. Nevertheless, the mighty potential of the river finally causes the heroine's death in spite of not being chosen as a way of escape.

Both George Eliot and Thomas Hardy give way to the symbolic quality of space in connection with natural elements. Watercourses become mainly associated with eroticism in case of Eustacia luring her lovers towards water, Stephen Guest associated with the mighty current of the river, Eliot further focusing on the theme of symbolic entrapments in the boat (in both *The Mill on the Floss* and *Daniel Deronda*).

5.1.3 The Space of the Sea

In the Victorian novels which focus on the “local” basis of space, i.e. on the self-sufficient regions within the so called minor scale (like the Wessex novels, Emily Brontë's only novel or George Eliot's “regional novels”[111]) and feature the unity of place, the space of the sea is hardly ever mentioned. Nevertheless, in such examples the space of the sea functions as an object of desire hardly to be achieved, referring to the unknown, faraway element.[112]

Water in general and the vast masses of water represented by the sea form a potential

110 Donald D. Stone, *The Romantic Impulse in Victorian Fiction* (Cambridge: Harvard University Press, 1980) 217.

111 The “regional novels” would include *Silas Marner*, *Adam Bede* and *The Mill on the Floss*, which have the country setting as its basis.

112 E.g. Eustacia in *The Return of the Native* perceives the sea only as a glittering spot in the distance, desperately longing to get there.

threat to the Victorians. None of the Victorian authors who are the subject of this thesis attempted to project the wide plain of the ocean far from the coast with the intensity of the experience of the Romantics. Nevertheless, the space of the sea (when sporadically mentioned in the novels) displays the romantic qualities of great width with no movement either in the sky or on the coast, the sea itself resembling mostly the smooth steel surface. The city in the distance generally represents the indifference of space towards human existence, as in the case of the scene in *Far from the Madding Crowd* where the space of the sea functions as a trap for Sergeant Troy who attempts to swim there and nearly gets drowned. The "civilized" coast there represents the indifferent Fate that only watches Troy's fight with water; as the hero, heading towards death, becomes a part of different spaces.[113]

5.1.4 Death by Water

In the novels of George Eliot, the characters associated with the water element (Maggie Tulliver, Mirah, Daniel Deronda) reflect general romantic characteristics. Water with the symbolic, mythological meanings is focused on in *The Mill on the Floss* as well as in *Daniel Deronda*. The Jewish character, Mirah, seems to reflect Bachelard's notion of the Ophelia complex, seeking the solution of her life crisis in the waters of the Thames, symbolically saved by Daniel who is constantly attracted to the watercourse as well as to the seaside in Genoa. However, the romantic impulse which attracts Eliot's characters to watercourses (as Deronda, Romola or Maggie Tulliver become drifted by the current) generally becomes limited by Victorian sense of duty.

Victorian authors including Eliot seem to be obsessed with the motif of death by drowning and water is seen by them as a potential danger to be avoided. At the same time, the characters of Victorian novels seem to be attracted by water - as in the case of the main protagonists of *Daniel Deronda*. In the course of the novel the generally romantic images of the water scenes develop into ironic metaphors, as for Gwendolen who comments on her deep admiration of romantic sea voyages and on her dreams of solitary boat trips, just in company of the person one loves. Paradoxically enough, she becomes entrapped in a boat with her hated husband on a trip off the harbour of Genoa during which her husband gets drowned (DD 758). In comparison with Hardy's notion of the motif of drowning, Grandcourt's death cannot be considered symbolic; in the structure of the narrative there is no space for his character since Gwendolen must get free to have her chances open for the change of her

113 Foucault's term different spaces may be used in relation to the functional quality of the space of the sea in the Victorian novel.

behaviour and possibly for another marriage. Neither can we suppose any stroke of Fate that would speak through the novel symbolically in terms of Grandcourt's death. Eliot's notion gets far from Hardy's fatalism, her concept of co-incidence is used as a mere device of structuring the plot. Nevertheless, the treatment of the water element points to the Victorian concept of potential threat to human life.

In *The Mayor of Casterbridge* the water element plays a significant role when attracting the mayor to the brink of suicide. The seemingly poetic description of the calming and tranquilizing sound of the stream soon turns into a gloomy place of the character's essential discovery of his position in society.

> To the east of Casterbridge lay moors and meadows through which much water flowed. The wanderer in this direction who should stand still for a few moments on a quiet night, might hear singular symphonies from these waters, as from a lampless orchestra, all playing in their sundry tones from near and far parts of the moor. At a hole in a rotten weir they executed a recitative; where a tributary brook fell over a stone breastwork they trilled cheerily; under an arch they performed a metallic cymballing, and at Durnover Hole they hissed. The spot at which their instrumentation rose loudest was a place called Ten Hatches, whence during high springs there proceeded a very fugue of sounds. (MC, Ch 41)[114]

Due to the strong current, the stream is subdued by the human aim to rule over the space of water and make use of it, avoiding or limiting the dangerous potential of the powerful water element:

> The river here was deep and strong at all times, and the hatches on this account were raised and lowered by cogs and a winch. A patch led from the second bridge over the highway (so often mentioned) to these Hatches, crossing the stream at their head by a narrow plank-bridge. But after night-fall human beings were seldom found going that way, the path leading only to a deep reach of the stream called Blackwater, and the passage being dangerous. (MC, Ch 41)

The symbolic name of the place where Henchard was heading to supports the notion of the potential threat of the water element the Victorians were trying to force out of their consciousness. The place chosen for the hero's suicide attempt corresponds with the Victorian way of perceiving space. Nevertheless, the symbolic function of the place called Blackwater

114 Thomas Hardy, *The Mayor of Casterbridge*. *The Life and Death of a Man of Character*. 1886. 23 Sept 2010. <www.forgottenbooks.org>. All subsequent quotes are from this edition (2008).

is paradoxically not fulfilled due to the social aspect of the novel. In the symbolic scene of the recognition of the skimmity-ride effigy in the river (which was the result of the public reaction to Henchard's affair with Lucetta), the main character's fundamental step towards self-destruction is thwarted because of his misinterpretation of the bad omen.

> Not a man somewhat resembling him, but one in all respects his counterpart, his actual double, was floating as if dead in Ten Hatches Hole. The sense of the supernatural was strong in this unhappy man, and he turned away as one might have done in the actual presence of an appalling miracle. (MC, Ch 41)

The impulse of seeing *himself* flowing in the river causes an immediate inward terror which discourages the main character, paradoxically, from his planned suicide. However, Victorian moral presses him down further as Henchard becomes, according to G. Harvey "a Faustian figure"[115] who tries to repair the damages of the past. His life tragedy ends up in the wide open space of the heath, alluding to the fate of King Lear, as pointed out by a number of critics.

In comparison with Hardy's fatalism relying on the natural coincidence, George Eliot, in connection with the aspect of the space of water, focuses on the symbolic and mystical concepts, namely in *Daniel Deronda.* (The symbolic title of Book II Meeting Streams, Mordecai's meeting with Daniel on the river and Daniel allegorically projected as Moses heading for Palestine on the sea will be dealt with in the last chapter of this dissertation, in the section on Eliot's mysticism of space in *Daniel Deronda*). In Eliot's last novel water becomes projected firstly as the model of space of the river and the sea and secondly as the natural element. The element of water in *Daniel Deronda* thus forms a specific fiction of reality that transcends Bachelard's archetypal notion of natural elements or Frye's theory of the archetypes based on analogy.

5.2 The Fire Element

According to Bachelard's phenomenology of the four elements, poetic expressions, formed mainly by metaphors, become more coordinated than human sensations. A poetic mind functions as a "syntax of metaphors" where each poet is represented by "a diagram which would indicate the meaning and the symmetry of his metaphorical coordinations."[116] Poetic work is then based on a synthesis of poetic images in the action of imagination. The

115 Geoffrey Harvey, *The Complete Critical Guide to Thomas Hardy* (London and New York: Routledge, 2003) 87.

116 Gaston Bachelard, *The Psychoanalysis of Fire.* 1938. Trans. Alan Ross *(*London: Quartet Books, 1987) 110.

poetic diagram functions as a form of liberation from reality heading towards dreaming where the reverie "delineates the furthest limits of our mind."[117] For Bachelard the poetic imagination "is the true source of psychic production."[118]

In Bachelard's phenomenological concept the imagination is like a **flame**, it is a new form of experience where the fire functions as the maker of images, and the heat as a proof of being alive. Fire is further connected with substantial richness and permanence, vital intensity as the intensity of being. As Bachelard finally says in the conclusion to his *Psychoanalysis of Fire*, becoming active in the flame, with the light symbolizing transcendence is generally associated with a certain degree of intensity. Bachelard's theory of natural elements is further based on the dialectics of **inner fire**: "[T]o be aware of burning is to grow cold, to feel the intensity is to diminish it."[119] Thus, Bachelard claims, it is necessary "to be the intensity without realizing it."[120]

However, through the unconscious notion of intensity, Bachelard differs to a great extent from Deleuze and Guattari's intensities which would therefore be more productive than Bachelard's concept of the elements. Nevertheless, Deleuze and Guattari do not focus on the aspect of natural elements as much as Bachelard does. Consequently, this chapter concerns Bachelard's theory of natural elements as the components of the deep structure of the archetypal notion of space of the Victorian novel.

5.3 Symbols and Analogy

In the process of perception, the constructing power in art is formed by imagination on the basis of analogy (using similes) or identity (using metaphors).[121] These factors, according to Northrop Frye, contrast arts with science which perceives the reality "out there" first empirically and then as an intellectual construct.

According to Immanuel Kant,[122] symbols represent analogy according to the rules of reflection where the object of sensual perception becomes transposed to another object (contrasted to the schematic representation which merely demonstrates). As Martin Procházka states further, "the function and meaning of a certain structure is represented according to the function of a different structure by means of their substitution, with the structural difference

117 Bachelard, Fire 110.
118 Bachelard, Fire 110.
119 Bachelard, Fire 112.
120 Bachelard, Fire 112.
121 Northrop Frye, Introduction. *The Psychoanalysis of Fire.* By Bachelard (London: Quartet Books, 1987).
122 Martin Procházka analyzed Kant's *Critique of Judgement* in relation to the notion of imagination in *Romantismus a romantismy*, 186.

of understanding the complexes being based on the principle of their organization."[123] Victorian symbolism therefore may be based on the rationally constructed universal basis, represented by the free creation of the imagination under the given rules, based on the moral model. Kant's idea that the free play of imagination becomes subordinated to the idea of reason may be specifically used in the context of the Victorian novel where the representation is satisfactory since it follows the norm, and not because it reflects its beauty.

The archetypal image of fire, as specified by Northrop Frye, becomes analogically linked with vitality, internal heat and flickers of life as well as phallic symbolism and purgation. These analogies, Fry claims, "spread all over the universe"[124], absorbing other myths into it. This construct can then be applied to the external world in an attempt to explain its phenomena. Frye claims literature frequently focuses on the concept of the hidden interior world of fire (as in Dante's Inferno), and more generally on the four structural principles of the hot, cold, moist and dry as the four elements of imaginative experience.[125]

Victorian novel makes use of the archetypal meaning of the element of fire regarding its dangerous and destructing potential. Similarly to the concept of great amount of water presented in the novels, the fire element represents a potential threat accompanied by disaster, making further use of symbolic meanings of the flow of energy with both positive (warming) and negative (burning) connotations. The general images associated with the moderate form of fire is the warmth of the hearth in Victorian households. Nevertheless, even those could bear the symbolic meaning of becoming dangerous, especially in connection with the occult forces and pagan beliefs, as in the case of Hardy's *Return of the Native*. Hardy often focuses on the archetypal interconnection and balance of the elements of fire and water through which he unites the power of contradictory natural forces.

Hardy's ambivalent heroine of *The Return of the Native* is generally associated with the interconnecting elements of both fire and water, heading towards her occult and symbolic death in flames and in the weir respectively, as mentioned in the previous section focusing on water.

Frye further states that the structural principle of Bachelard's *Psychoanalysis of Fire* is formed by myth, distinguishing the literary Prometheus complex, the Novalis complex and the Empedocles complex, focusing on the literary myth of creation, redemption and

123 Procházka, *Romantismus a romantismy*, 186, my translation.
124 Frye, Introduction 2.
125 Among the Victorian novelists, the aspects of the structural principle defined by Frye frequently occur in the fictional world of the space of Wessex as given by Thomas Hardy.

apocalypse. Bachelard's term “complex” does not work in the Freudian sense; its is rather the common principle upon which the literary work can be unified, the principle through which the work communicates with the unconscious.[126] In accord with Bachelard's phenomenology, the potential of the imaginary space is stronger than experience.

The Novalis complex is subtitled by Bachelard as the one of “Psychoanalysis and Prehistory” where the fire-world is projected as the “unfallen world of pre-creation”[127]. According to Frye, psychoanalysis, in its secondary meaning, seeks the unconscious and subjective values which favour reverie beneath experiment.

The Romantics, like Novalis, returned to the “experiences of primitiveness”, in an attempt to “re-live primitivity”[128]; the story is always seen as a cosmogony (in the sense of the formation of the universe) by the Romantics (in this respect including Hardy), focusing on the return of a man to his original home *(The Return of the Native)*, making use of the fire rituals (as in the case of the aforesaid novel in which the natives rely on the primitive principle of the energy of fire, connecting it to the outside pagan rituals on the barrow, and more personally, in case of some characters the fire element becomes the subject of occult forces).

The Prometheus complex is, according to Bachelard, based on the potential of the human fire, which symbolizes the raising of the human state to a quasi-divine destiny, in the 19th century associated mainly with the revolutionary Romantics “who feel that the right form of fire-worship is defiance.”[129] Thomas Hardy seems to be focusing on this form of complex in association with the main heroine of *The Return of the Native*, making use of the complementary myth of ascending fire. Eustacia becomes the character who struggles with the space she occupies, using the fire element to support her resistance to the space that holds her in.

In Bachelard's phenomenology fire in the sense of the Prometheus complex represents quick changes where the fire is seen as the ultra-living element displaying contradictory features: fire is then understood as both the intimate and universal, expressing hate and vengeance, manifesting the opposing value of good and evil.

The Empedocles complex focuses on the relation between fire and reverie where the fire is seen as the first object of reverie, as symbol of repose and harmony, focusing on man as

126 Bachelard, Fire 19.
127 Frye, Introduction 3.
128 Bachelard, Fire 38.
129 Frye, Introduction 4.

a “creation of desire”[130], not a creation of need. The function of the fire is, as based on its warmth, associated with a reverie when man rests without sleeping. Fire is for Bachelard less monotonous, less abstract than flowing water, it is quick to grow and change; it displays the desire “to speed up the passage of time to bring all life to its conclusion, to its hereafter.”[131] In this respect the fire element repeatedly occurs in *The Return of the Native* in connection with Eustacia whose life journey stops on the heath awaiting the tragicality of her fate. In *The Psychoanalysis of Fire* the Last Judgement that is seen in the phenomenological theory as “the destruction of the world by fire and the absorption of the human soul into the soul of fire”[132] is associated with the aspect of a desirable disaster, with destruction perceived more as a renewal, referring to the notion of the apocalypse, with death meaning new life that Bachelard connects with the call of the funeral pyre and sacrifice in the heart of the flames: “Death in the flame […] is truly a cosmic death in which a whole universe is reduced to nothingness along with the thinker.”[133] In the context of Eustacia's death Hardy's symbolic usage of this aspect of the phenomenology of fire is apparent, making use of the Empedocles complex in the sense of the respect for fire as well as the instinct for living and dying. The reverie of the fire is, according to Bachelard, found “fascinating, dramatic, it magnifies human destiny, links the small to the great, the hearth to the volcano, the life of a log to the life of a world.”[134] In *The Return of the* Native Hardy achieves such universality of space exactly through the symbolic function of the fire element.

In the Victorian novel the aspect of Bachelard's idealization of fire occurs in the general concept of the hearth as the central space of family life. The central aspect of the fireplace appears to some extent as a motif in *Wuthering Heights*, *Jane Eyre*, *The Woodlanders* (in the framed composition where the fire on the hearth is seen from the outside through the windows) and in *Daniel Deronda* where the fire becomes idealized through light, following the phenomenological dialectic of fire and light. As Bachelard claims in this structural principle, a phenomenological contradiction occurs since the fire shines, in its symbolic form, without burning, producing the sense of purity.

130 Bachelard, Fire 16.
131 Bachelard, Fire 19.
132 Bachelard, Fire 19.
133 Bachelard, Fire 19.
134 Bachelard, Fire 19.

In his mythological interpretation of natural elements, Meletinski projects the influence of water and fire as the elements disorganizing space.[135] In his concept related to the original chaos, specified as darkness, night, emptiness and abyss developing into cosmos, the myth proceeds from darkness to light, from emptiness to matter, from the amorphous to the shaped, from destruction to creation. The archetypal imagery related to natural elements penetrates into the conventional romantic dialectics of light and darkness that fundamentally shape Thomas Hardy's concept of space. The aspects of space contrasting light and darkness can further be discussed in Hardy's novel *The Return of the Native*, *Far from the Madding Crowd* or in *The Woodlanders*.

Focusing on the elements of light and darkness, Hardy's concept of space expresses the notion of space especially in relation to time: "[...] that moment of evening when the light and the darkness are so evenly balanced that the constraint of day and the suspense of night neutralize each other, leaving absolute mental liberty" (RN 114). The human element occupying space thus faces the chance to move freely in the open space without being watched or restricted by conventions. Symbolically, the night scenes seem to be the critical points in the course of the narrative (including Tess's seduction, the storm and fire in FMC, Eustacia's escape with Wildeve in RN). Hardy frequently makes use of the black and white contrast, projecting the figures against the sky to express the importance of the vastness of the sky dimension and the fatal insignificance of human existence. (In *The Return of the Native* human faces appear like "pearls on a table of ebony" (RN 310), stressing the flatness of landscape, similarly to Tess's projection in landscape like a fly on a billiard table.)

The night scenes have the connection with meetings of lovers, courting and, in the extreme case of Tess, with seduction. Darkness helps people of the opposite sex, especially men, to hide their identity (Troy in FMC, Eustacia in RN, Alec in Tess) As a specific case may appear the scene of Angel's sleepwalking in Tess - his dream vision, in which he expresses his love in a hallucinatory state could be understood as a revelation of the part of his unconscious). The concept of the night responds to the Victorian notion of the secret meetings that form a part of moral hypocrisy.

5.4 Conclusion

The focus on natural elements pervading the space of the Victorian novel was to prove the necessity of incorporating the archetypal concept of space as mentioned by Northrop Fry

135 Jeleazar Meletinski, *Poetika mýtu* (Praha: Odeon 1989) 214.

in his *Anatomy of Criticism* and furthermore developed by Gaston Bachelard in his studies of natural elements (*Water and Dreams*, *The Psychoanalysis of Fire*, *Air and Dreams*). The perception of space as given by the Victorian authors seems to be formed by Bachelard's notion of the poetic imagery based on the subconscious. The Victorian novelists (the Brontë sisters, Thomas Hardy, George Eliot) centre the focus of their novels on the emplacement of man and woman into the natural world, where the characters face the forces of nature, trying to assimilate with them or simply not to succumb.

The water element forms a specific part of the Victorian novel. Many fictional characters of Thomas Hardy and George Eliot seem to be closely associated with the water element. The occurrence of Eustacia Vye, Maggie Tulliver and Mirah Lapidoth as the representatives of the Ophelia complex confirmed the archetypally feminine quality of water, relating the heroines' fate to the space of water. Nevertheless, the tragic aspect of water consists of the water's potential to be turned into the dominantly male violent and angry power with the tragic aspect. Water in this form embodies the archetypal threat to the Victorians. In Eliot and Hardy's novels the threat becomes intensified with the presence of the aspect of darkness in relation to the motif of drowning. The raging watercourse or flood thus represents a boundary difficult to cross, holding the characters within the given region or causing their death.

The analysis of other natural elements (the air) further contributes to the use of the conventional romantic aesthetics of the light and dark contrast, systematically developed namely in Thomas Hardy's novels. In spite of its rare occurrence, Hardy's space symbolism creates an enlarging insight into the space of the sky and offers more interpretations with respect to the erotic symbolism of landscape as presented in *Far from the Madding Crowd* (and later on, in the 20th century, focused on by e.g. Graham Swift in *Waterland*.)

Moreover, this chapter has generally focused on the principle of analogy which gives further meanings to the structure of the Victorian novel. According to Kant's *Critique of Judgement*,[136] the principle of structural analogy forms the basis of the symbolic representation which, however, has to take into account the function of moral expedience.

The use of literary symbolism when projecting the space of the Victorian novel reflects the difference between the social norm that limits the author's possibility of literary expression and the world that is incommensurable with their subjective spiritual heritage. The means of representation they used are therefore in a paradoxical contradiction to the social

136 Analyzed by Martin Procházka in *Romantismus a romantismy*, 186.

and literary norm. Among the variety of the works of Victorian novelists, the last novel of George Eliot seems to exceed the principle of analogy of natural symbols since the space of the novel *Daniel Deronda* becomes a specific form of the fiction of reality, far more complex than the other novels focusing on the archetypal vision of the world.

George Eliot in her last novel seems to follow the central principle of joining the meaning to find new transcendence. Her final work seems to reflect the difference of mechanism (based on the external forces) and organism (internal spiritual principle). Here "the act of fictionalizing is of paramount importance: it crosses the boundaries both of what it organizes (external reality) and of what it converts into a gestalt (the diffuseness of the imaginary)."[137]

137 Wolfgang Iser, *The Fictive and the Imaginary* (London: The Johns Hopkins University Press, 1993) 4.

6. The Poetics of Space, Gaston Bachelard

6.1 Introduction

Gaston Bachelard's theoretical treatise is based on the general notion of using the poetic imagination in connection with space, as the poetic image becomes “a sudden salience on the surface of the psyche.”[138] The psychic actuality then produces the novelty of the poetic image which is, however, at the same time, related to an archetype lying deeply in the unconscious. Thus the poetic image becomes a dynamic entity referring to ontology where the essence of life means “flowing onward in terms of time and space.”[139] For Bachelard, space forms a sort of the self-enclosed whole, a microcosm which becomes also a vibrating, sonorous world, with the forest as an example.

As a part of the phenomenology of imagination, Bachelard attempts to clarify the problem of the poetic image philosophically where the images of the four natural elements create the metaphysics of the imagination. As K. S. Picart says in the abstract to her study, “the aesthetic object, such as fire or water, is an object only insofar as it enables/ calls forth a subject to enter into a receptive, self-aware and cosmic state of being; subject-ness and object-ness are intimately and archetypally intertwined.”[140]

The subjective images of the poet are then restored by phenomenology. Bachelard further focuses on the term “dreaming consciousness” which refers to variational subjectivities, or images, that are not constitutive. Bachelard's metaphysics relies on the notion of the reverie (defined as a “creative daydream”) which is based on the subjective perception of space, evoking images in the human mind that are stimulated by impulses from reality. Bachelard then aspires to apprehend the entirety of the impulse and create the epiphany of the image.

Bachelard combines the view of literary criticism and psychology, he focuses on the phenomenology of imagination when the images are lived and the reading becomes active when applied to life, he compares reading to daydreaming and constructs further analysis in anthropo-cosmology.

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138 Gaston Bachelard, *The Poetics of Space.* 1958. Trans. Maria Jolas (Boston: Beacon Press, 1994) Introduction, ix.

139 Bachelard, Introduction ix.

140 K. S. Picart, “The Metaphysics in Gaston Bachelard's 'Reverie'” (Human Studies Vol. 20, Nr. 1) 1997, 59-73.

6.2 The House and Universe

With respect to the notion that imagination augments the value of reality, Bachelard does not consider the house as a mere object situated in space. He finds the house displaying the uncommon value of unity and complexity, standing beyond the problem of objective description. His treatise on *The Poetics of Space* does not aim at analysing the picturesque features of the house. The house, in his view, embodies "a privileged entity", reflecting the intimate values of inside space.[141] Looking for psychological phenomena, his aim is to find the "original shell" with the "subtle shadings" of the attachment for a chosen spot.[142]

Approaching, in some respects, the philosophy of space formulated by Heidegger, Bachelard focuses on defining the cosmos through the way we inhabit our vital space. In his philosophical treatise Building, Dwelling, Thinking, Heidegger interconnects his metaphysical notion of space with the material reality of dwelling: "we attain to dwelling only by means of building."[143] As Bachelard claims "inhabited space transcends geometrical space."[144] However, Bachelard's interest relies mainly on the notion of the non-I that protects the I, emphasizing the value of the unconscious in relation to space, concentrating on the "real beginnings of images which show the value of inhabited places."[145]

Bachelard's concept of the house as the centre of the inhabited space further focuses on the notion of home whose poetics formed the basis of the 19th century novel. The notion of a shelter that offers the comforting illusion of protection illustrates the concept of reality and virtuality of the house that became occupied by thoughts and dreams of the "humble home". The space of the house became, for Bachelard, the subject to daydreaming, offering the protection and power of integration for thoughts, memories and dreams. Victorian novel displays several thematic aspects of Bachelard's theory, as the main characters from *Wuthering Heights*, *Jane Eyre*, *The Mill on the Floss* and *Daniel Deronda* become the subject to daydreaming, further focusing on the illusion of the house as a shelter which gives protection from the hostile outside world and, at the same time, retreats to the corners of one's memory that offers the illusory home safety. Further on, the heroes of Victorian novels became subject to the phenomenon described by Bachelard as becoming outcasts, being thrown out of the cradle, forced to leave the metaphysics of the enclosed, protected and warm

141 Bachelard, The Poetics of Space, 2.
142 Bachelard, The Poetics of Space, 2.
143 Martin Heidegger, *Poetry, Language, Thought* (New York: Harper Colophon Books, 1971) Web.
144 Bachelard, The Poetics of Space 47.
145 Bachelard, The Poetics of Space 6.

place as “a man is cast into the world”[146] of the outside, which accumulates the hostility of men and the universe. The house thus functions not only as a shelter for daydreams but also as the localization of one's memories of childhood. (The images can be traced in the opening chapter of *Jane Eyre* and also in the childhood memories of *Daniel Deronda*.) The Victorian novel thus traces, in Bachelard's terms, man's fixation in spaces of the being's stability. Thus the topoanalysis of the house offers, according to Bachelard, a psychological study of the sites of intimate lives, focusing on the memory of the novel's protagonists. The main function of the inside space is therefore based on its potential to contain “alveoli with compressed time” in the Bergsonian sense: space thus becomes more important than time, as time “ceases to quicken memory” since the “memory does not record concrete duration”[147] and becomes destroyed. In the Bergsonian sense individuals can think of it in abstract time; space is therefore needed for projecting the memories and localizing them in the spaces of intimacy. Later on in his *Poetics of Space* Bachelard appreciates the function of the shell, in the form of an attic or a garret, which represent the spaces for the moments of solitude. Nevertheless, some of the Victorian novels attribute the attics another function connected to the repression of spontaneity of feelings, as the attics frequently become prisons (in *Wuthering Heights* and *Jane Eyre*) or the parts of the house inhabited by “the other”, unpleasant creatures that are isolated from the rest of society. Apart from the notorious example of *The Madwoman in the Attic* (Gilbert, Gubar), which analyzes the presence of Bertha Mason in the attic of Rochester's house, in *Wuthering Heights* the cellar or the garret is the usual place of Joseph's retreat. (Joseph as the rough and coarse rustic protagonist represents a form of the unpleasant “other” for the children living on the Heights as well as for the narrators.)

As Bachelard ascribed a specifically important role to the house in connection with the analysis of human psyche, saying that “the unconscious is **housed**”,[148] he points out to infinite inner spaces settled in the human mind. The depth of the symbolic meanings related to the space imagery may become an essential point of the space concept of the Victorian novel, especially in Thomas Hardy's and George Eliot's novels.

Bachelard relies on the notion that a dream, as a part of one's unconscious, is more powerful than thought. In the act of reading the act of imagination becomes unblocked for

146 Bachelard, The Poetics of Space 9.
147 Bachelard, The Poetics of Space 10.
148 Bachelard, The Poetics of Space 11, emphasis added.

daydreaming, related to the reader's past, following the corners of individual memories. The reader thus steps over the threshold of oneirism stimulating the unconscious. Through the spatial images of the Victorian fiction the reader's imagination enters a specific form of fictional reality that refers both to the fictive and the imaginary components of creating space in literature, as pointed out by Wolfgang Iser. Iser stresses the importance of the interplay between the fictive and the imaginary, stating that it is fictionality that makes literature possible. In accordance with Bachelard's phenomenology he claims that psychoanalysis links fantasy to the unconscious, subordinating it to the laws of the primary process. He considers fantasy as otherness and inspiration, generally stating the aim of art at perfection which runs counter to existing realities to be overcome.[149]

In contrast to Bachelard's phenomenology, Iser stresses the importance of **literary** structure of imagination whereas Bachelard relies mostly on the **archetypal** knowledge of natural elements in the perception of space. Bachelard understands the imagination as an impulse for daydreaming whereas Iser points out the functional relations between the fictive and imaginary components: “Thus the fictionalizing act converts the reality reproduced into a sign, simultaneously casting the imaginary as a form that allows us to conceive what it is toward which the sign points.”[150] Iser sees the literary text as a mixture of reality and fictions, which brings about an interaction between the given and the imagined. “The act of fictionalizing is a crossing of boundaries”, claims Iser, stressing the transgressive function of the fictionalizing act links it to the imaginary. The fictionalizing act is in his opinion a guided act, not “flashing before our mind's eye […] only to disappear again or to dissolve into quite another form.”[151] Thus Iser rather contradicts Bachelard's notion of the reverie as he relies mainly on the structural function of the sign.

In literature, as Bachelard states, the poet gives the space “unreality”, focusing on the possibility to inhabit the images where the emphasis is put on the energy of the image. An example of such magnetic force could be demonstrated on *Wuthering Heights.* In agreement with Bachelard, the house displays “winds radiating from its center”[152]. We can thus speak of the “dynamism of the great archetypes” and “the unity of the archetype”[153] created by the occurrence of the house in the Victorian novel.

149 Wolfgang Iser, *The Fictive and the Imaginary* (London: The Johns Hopkins University Press, 1993) 172.
150 Iser, The Fictive and the Imaginary, 2.
151 Iser, The Fictive and the Imaginary, 3.
152 Bachelard, The Poetics of Space 52.
153 Bachelard, The Poetics of Space 52.

For Bachelard, the house does not remain a mere representation; it also has the potential to express impulses of the imagination. In *The Poetics of Space* Bachelard claims that we tend to analyze the house rationally, as a solid object with a framework, according to the straight lines; however, Bachelard projects it as an impulse for daydreaming. He further speaks of the elasticity of daydreaming, of the possibility to extend the fictional landscape ad infinitum where geometry is transcended.

In spite of the infinite possibilities of the fictional landscape, in the Victorian novel there are given limits that protect the space from being expanded, giving rise to the existence of the "blank" or "empty spaces". Most of the aforementioned 19th century novels do not focus on the descriptions of fictional landscapes to a great extent. The authors tend to rely on the reader's imagination stimulated by mere hints instead of detailed topoanalysis. Nevertheless, the notion of inner spaces of the mind related to the perception of the outer space becomes crucial for Romantic authors living in the Victorian period, such as Emily Brontë or George Eliot.

6.2.1 The Centrality of the House

Similarly to Thomas Hardy, the author of *Wuthering Heights* became inspired by the place of her birth and attracted to its remoteness, isolation and hostility of the harsh climate. However, Emily Brontë used another model of the space construction which is, in case of her only novel, centered around the house. Hardy focuses more on the open space of the heath, including the sky, with houses scattered on it without specific importance. Houses, in Hardy's novels, become mere shelters, with the major conflict of characters lying outside. The existence of characters is based on their movement and work on the heath, as in the case of Clym Yeobright in *The Return of the Native*, or in the woods (in case of Giles Winterborne in *The Woodlanders*) or on the farms (*Tess of the d'Urbervilles*, FMC). The houses of Hardy's novels generally have nothing to hide, they display no powerful potential or Gothic imagery connected to the presence of the supernatural in contact with the outside (*Wuthering Heights*) or in the upper floors of the house (*Jane Eyre*). Hardy hardly ever ascribes an important function to a house, whereas the Brontë sisters make general use of the image of the house as a prison or core of suppressed passions (which will become the subject of the following chapter).

In Bachelard's terms the house is imagined as a concentrated, vertical being, with the consciousness of its centrality and vertical polarity of the cellar and the attic. A "dynamic

house" allows the poet to inhabit the universe[154], being in contact with the outside, cosmos and nature. The centrality of the house in *Wuthering Heights* becomes apparent through its communication with the outside which seems to consist both of the natural and preternatural components. In the scene of Lockwood's dream the narrator becomes exposed both to the atmospheric tumults and the influence of the physically oppressive outer space or supernatural forces which stress the central protection of the house, with respect to the archetypal imagery of the potentially dangerous outer and night elements.

The centrality of houses becomes the main spatial aspect of the novels of the Brontë sisters. In contrast to Hardy's or Eliot's novels where the open space or inner space of the mind play essential roles of the general concept of space. Both in *Wuthering Heights* and *Jane Eyre*, each single house consequently appears as central, and completely isolated from the surrounding fictional reality in the course of the novels. *Wuthering Heights* forms "the space of the narrative circuit of human actions between the structural poles of the Heights and the Grange"[155] whereas the heroine of *Jane Eyre* in fact rambles from one place to another in search for the home place, finally resting in Thornfield. With respect to Victorian values, the centrality of the Rivers house in the middle of the moors becomes apparent, stressing its harmony, warmth of the fireplace, isolation, peace and kindness.

The spatial concept of the Brontë sisters' novels results in specific fragmentary forms, which Bachelard calls "a dissolved house", to some extent distributed inside the poet's mind, "scattered about inside the poet"[156]. In such fragmentary concepts rooms become separated (specifically in *Jane Eyre*, with the emphasis being put on the Gothic red room and dark narrow corridors of Rochester's manor house.) As a part of such concept, the houses become prison-like where the characters who spent most of their time inside, like Jane Eyre, long for spiritual freedom. The houses in *Jane Eyre* then represent Victorian limits of the orphaned individual in relation to the rest of the family (Gateshead) or to society (Lowood).

Considering the house as an instrument of topoanalysis, Bachelard focuses on the phenomenological presupposition that "all great simple images reveal a psychic state"[157]. In that respect the house projected in literature becomes even more significant than the fictional landscape, sharing the intimacy of expression with the reader. Bachelard further states that

154 Bachelard, The Poetics of Space 52.
155 John P. Farrell, "The Dreams in *Wuthering Heights*." 30 Nov 2010. <victorianweb.org>.
156 Bachelard, The Poetics of Space 36.
157 Bachelard, The Poetics of Space 72.

"the house remodels man"[158], which can be demonstrated on the example of *Wuthering Heights*, as the behaviour of the inhabitants of both Wuthering Heights and Thrushcross Grange reflects the shape and general look of the houses. Consequently, as a result of the visit of the children at the Grange, Catherine's attitude to Heathcliff changes after she experiences a different type of social environment represented by the luxury and comfort of Lintons' manor house as a contrast to the harsh wilderness of the Heights. Jane Eyre, on the other hand, does not seem to reflect the changes of place she is to undergo. Her inner personality seems to develop without responding to the outer environment, being based on her personal growth towards maturity. The houses she occupies on her life journey seem to represent the life stages she is to endure.

In the chapter House and Universe, Bachelard speaks of the "dynamic rivalry" between the house and universe where the house becomes an "instrument to confront the cosmos"[159]. He draws a parallel between the house facing the storm and human energy, both physical and moral, which is necessary to fight for the human existence:

> […] faced with the bestial hostility of the storm and the hurricane, the house's virtues of protection and resistance are transposed into human virtues. The house acquires the physical and moral energy of the human body. […] Such house as this invites mankind to heroism of cosmic proportions. (Bachelard 47)

Emily Brontë's notion of space of her only novel *Wuthering Heights* seems to correspond with Bachelard's notion of the intensive contact between the house being thrown into cosmos and, consequently, the man "cast into the world"[160]. The tumult of emotions in *Wuthering Heights* seems to reflect the atmospheric conditions in the space inhabited by the romantic character of Heathcliff and Catherine who seems to hesitate whether she should let her passions overcome Victorian moral and respectability.

The crucial importance of space in *Wuthering Heights* relies on the relationship between the house and the outer space with respect to the tumult of both the air and passions, reflecting the original contact with nature. The "cosmicity" of the house clearly stands in contrast to the modernity of the world even for the 19th century reader. According to

158 Bachelard, The Poetics of Space 47.
159 Bachelard, The Poetics of Space 47.
160 Bachelard, The Poetics of Space 9.

Bachelard's phenomenological criteria for the possible daydreaming, the space of *Wuthering Heights* would be evaluated as poetic. However, Bachelard projects his theory on the basis of universal concepts of space, stating that any space (house) displays the potential to become a poetic space.

In his study Bachelard further speaks of a magnetic force of the central house (similarly to the house on Wuthering Heights), which later becomes subject to a comparison to a hut in wilderness, with its "zone of protection". The potential magnetic force of the house becomes symbolic in Charlotte Brontë's *Jane Eyre*, speaking in terms of both the place of Jane's stay as a governess (Thornfield Hall) and Moor House where Jane wanders as a lonely pilgrim from Thornfield after her cancelled wedding ceremonial. Nearly dying of hunger and having lost all her hopes, she comes across the Rivers house in the middle of the moors, with the warm hearth and kind people who finally appear to be her distant relatives. In contrast to *Jane Eyre* the house in *Wuthering Heights* seems to have no such positive connotations, instead of the "zone of protection", the centrality of the house on the moors refers to a prison-like space for many characters.

For Bachelard, a hut represents an archetypal image of a primitive house in an individual's search for refuge. A hermit's hut is further connected to the image of solitude as man dreams to live elsewhere. Such images become delusive in the Brontë sisters' novels; as some characters of *Wuthering Heights* and *Jane Eyre* look for solitude or refuge, they generally come across either hostility or hospitality but no solitude inside houses. As a part of the archetypal imagery, the individuals seeking refuge in darkness and bad weather spot the light in the distance which leads them towards their retreat. (As in the case of the children watching the illusive harmony of Thrushcross Grange or Jane Eyre spotting the light on the moor.) The light, says Bachelard, represents "the concentration of intimacy in the refuge."[161] Nevertheless, the light in the window never appears when watched and longed for from the perspective of Thrushcross Grange facing Wuthering Heights. Catherine, facing her death, sees the light on the Heights in a hallucinatory state whereas the darkness outside remains untouched. Her vision of the light on the Heights thus symbolically reminds of her transition towards a higher form of existence after death as she seeks rather heavenly solitude than the comfort of a house or shelter. Thus the concept of space of *Wuthering Heights* points towards the notion of the sublime, which will be analyzed in the following chapter.

161 Bachelard, The Poetics of Space 37.

6.2.2 The Dialectics of the Inside and Outside

Concentrating on the position of the house in space, Bachelard, in one of the chapters of *The Poetics of Space* implies the confrontation of the inside with the cosmos surrounding the house. The solid house representing safety and privacy is to be confronted with the "cosmic anguish of the wind howl"[162] which represents the animal origin of aggression, narrowing the space inside the house. Bachelard pays special attention to the image of the winter cosmos in relation to the house and, in that respect, constructs a dialectic opposition of the house and the non-house, i.e. the opposition of the being and non-being, which "confers spatiality upon thought."[163]

Bachelard points to the absence of struggle within the space in winter, focusing on the image of snow which seems to be "reducing the exterior world to nothing."[164] Winter produces a single colour of the entire universe, as the outside space abounds in snow that covers all tracks, blurs the road, muffles sound, and conceals colour. In that respect, Bachelard's definition of the winter space could be related to Deleuze and Guattari's notion of the smooth space in which human orientation becomes difficult as the space does not succumb to its striation. Bachelard further projects the winter space as a result of "cosmic negation", producing the intensity of the experience of intimacy: "Sounds lend colour to space, and confer a sort of sound body upon it. But absence of sound leaves it quite pure, and in the silence [there is] the sensation of something deep and vast and boundless."[165] The vastness of space that seems to have no limits brings Bachelard's notion of the winter space close to the definition of the smooth space that may be, at this point, associated with the romantic space with the aforementioned quality of the absence of sound. The main difference which distracts Bachelard's theory of space from Deleuze and Guattari's notion is Bachelard's concept of infinity. In his view, everything takes form, even infinity[166], "in being, everything is circuitous, roundabout, recurrent."[167] Deleuze and Guattari never project only the cyclical concept of space-time relations; in contrast to Bachelard, who relies on the archetypal images in space, they always perceive the multiplicity and fragmentariness of space, defining not only the cyclical time (Chronos) but also Aion that is based on a scale that differs from natural cycles. (See Chapter 2, Deleuze and Guattari's notion of the smooth and the striated).

162 Bachelard, The Poetics of Space 38.
163 Bachelard, The Poetics of Space 212.
164 Bachelard, The Poetics of Space 40.
165 Bachelard, The Poetics of Space 42.
166 Bachelard, The Poetics of Space 42.
167 Bachelard, The Poetics of Space 214.

In the winter space, which embodies the principle of the archetypal hostility of the storm, the house offers inside intimacy from the harshness of the outer space. The symbolic qualities of the house mean virtue and protection, resulting in the imagination of repose, demonstrating ”the house's power of protection against the forces that besiege it.” (Bachelard 37)

Nevertheless, in the space of *Wuthering Heights*, the house does not seem to offer the aforementioned qualities and values, especially to a newcomer. With respect to Bachelard's notion of the winter space, the landscape around Wuthering Heights appears, from Lockwood's point of view as “reducing the exterior world to nothing.”[168] The Romantic projection, causing Victorian disorder and confusion, at the same time reminds of Deleuze and Guattari's smooth space:

> [...] the whole hill-back was one billowy, white ocean; the swells and falls not indicating corresponding rises and depressions in the ground: many pits, at least, were filled to a level; and entire ranges of mounds, the refuse of the quarries, blotted from the chart which my yesterday's walk left pictured in my mind. I had remarked on one side of the road, at intervals of six or seven yards, a line of upright stones, continued through the whole length of the barren: these were erected and daubed with lime on purpose to serve as guides in the dark, and also when a fall, like the present, confounded the deep swamps on either hand with the firmer path: but, excepting a dirty dot pointing up here and there, **all traces of their existence had vanished**: and my companion found it necessary to warn me frequently to steer to the right or left, when I imagined I was following, correctly, the windings of the road. (Wuthering Heights 22, emphasis added)[169]

6.3 The Space of Wuthering Heights

In the concept of space of the Brontë sisters' novels, the blend of the Romantic, Gothic and realistic elements of the novel become apparent. As J. Hillis Miller points out in his study on Emily Brontë, the author takes on the convention of Victorian realism, in that “the novel to an unusual degree gives that pleasure of yielding to the illusion of entering a real world.”[170] Nevertheless, beyond “the surface of literal representation”[171], the novel offers more,

168 Bachelard, The Poetics of Space 40.
169 Emily Brontë, *Wuthering Heights*. 1847. Wordsworth Editions, 1992. All subsequent quotes are from this edition.
170 J. Hillis Miller, *Fiction and Repetition (Seven English Novels)*, Wuthering Heights, 43.
171 Miller 43.

revealing hidden interpretations as signs of something else. The reader, says Hillis Miller, attempts to get “inside of the inside” to obtain “a full retrospective explanation.” In “the presentation of enigmas”, the reader becomes an “interpreting spectator”, to some extent identifying one's self with the male narrator who frequently finds himself in an emblematic situation as attempting to get “in”. Moreover, Lockwood is to confront the signs of absence in space, in the same way he attempts to identify the milestones in the snow.[172]

The Romantic aspects of *Wuthering Heights* are formed by the presence (or non-presence) of the main characters in the open space of the moors. The Romantic characters yearn to overpass the limits, and they achieve their desires first in death. The power of natural details, which can be ascribed to the poetics of Romanticism, interchanges with the powerful images of violence, characteristic of the concept of the Gothic novel. J. Hillis Miller projects the novel as opening a belief that “there is a supernatural transcendent cause for all events, while certain identification of this cause, or even assurance of its existence, is impossible.”[173] The sense of the supernatural, derived from the Gothic novel genre, becomes closely associated with the theme of crossing the boundaries of the real world, as well as the boundaries between the inside and outside space.

Balancing the attitude of the realistic, romantic and Gothic elements of the novel, Gillian Tindall explores the concept of the fictional space of the Heights in this way:

“The territories in which gothic or romantic literature are set tend to be highly partial versions of real places, the plots depending indeed on the characters' isolation from everyday matters. [..] The landscape of romantic tragedy belongs not in the realm of maps but of dreams.”[174]

Hillis Miller further points out that the characters in *Wuthering Heights* become elements in a system, rather than unique people; Heathcliff and Catherine are, in his opinion, derived from no recognizable religious archetypes: “They dramatize the clash of figures who embody elemental energies.”[175] *Wuthering Heights*, as the Gondal poems, display, according to Hillis Miller, the same metaphysical and moral laws, and he considers Emily Brontë's imagination a type of “visionary writing, expressing an irreconcilable struggle between

172 Miller 59.
173 Miller 52.
174 Gillian Tindall, *Countries of the Mind. The Meaning of Place to Writers*. (London: The Hogarth Press, 1991) 12.
175 Julian Wolfreys, Joseph Hillis Miller [eds.] *The J. Hillis Miller Reader*. Stanford University Press, 2005) 95.

spiritual submission and defiance",[176] typical of the poetics of Romanticism seized by Victorian limitations.

With respect to the concept of space, Emily Brontë's only novel seems to be based on Bachelard's dialectics of the inside and outside, i.e. on the dialectics of the house and universe. However, the blank spaces in between the two houses of Wuthering Heights and Thrushcross Grange give way to the interpretation of space as stated by Deleuze and Guattari, especially in relation to the movement of characters in the smooth, open space.

The space of *Wuthering Heights* is the space thought, guessed, hinted at and perceived by the readers as if they followed the spiritual rather than material notion of its author. As Gillian Tindall expresses in the *Countries of the Mind*, readers of *Wuthering Heights* have the impression that the bleak farmhouse and its surroundings are fully described; yet the novel actually contains very little direct description of the scene-setting part. The sense of the physical setting is rather transmitted to the reader obliquely, through the emotions of characters.[177]

The act of the reader's imagination becomes stimulated because the outer space is not described in much detail. The general construction revolves around the representations of the bipolar comparison of the two houses of Wuthering Heights and Thrushcross Grange. Stressing social differences, the luxury and comparable vastness of the Grange stands in apparent contrast to the modesty and roughness of the narrow inside space of Wuthering Heights. The interior of WH is represented by the usage of raw materials, associated with the theme of animality, hunting and cooking[178], and its inhabitants live on the lower part of the social scale. Due to its general moral decay, the characters of WH face approaching poverty, and their rustic origin comes as the only result of their adherence to the once prosperous ancient family. Heathcliff modifies the place according to his needs, especially in the mode of his carelessness and violent nature; therefore the interior of the house reminds of prison-like cells. The house becomes generally associated with darkness and chaos in its organization, in correspondence with the mental state of the mind of the owners.

176 Miller Reader 95.

177 Tindall 12.

178 J. Hillis Miller sees the occurrence of the animal imagery in the interior of the house on Wuthering Heights as a result of the transgression of human laws, saying that the presence of animals inside the house suggests the return of its human inhabitants to the animal state. Moreover, he establishes the relation between the natural and supernatural world, relating the animality of the locals of the Heights to the supernatural element, stressing the discrepancy of the civilized and "animal" world. "If civilized society keeps out the savagery of wild animals and northern tempests, it also keeps out the irrational tumult of supernatural forces." (The J. Hillis Miller Reader 95).

According to Tindall, the isolated house can be seen as an elemental force, as much as the rocks, hills and the bleak Yorkshire sky. As mentioned before, the house becomes a subject to the degradations of time and human neglect. As a remote place, the peculiar power of the house becomes the driving force in the apparition of the supernatural; it represents "a nexus to which all the characters are drawn" even after years.[179]

In accordance with Bachelard's notion of the position of the house within the cosmos, the house fulfils the function of protecting against the weather and harsh natural conditions. The fortified walls "with large jutting stones"[180] in the corners form a symbolic counterpart of the calm and paradise-like valley of Thrushcross Grange. The two houses demonstrate two different principles, the upper one on the Heights being based on the romantic revolt and chaotic clash of emotions, the lower one, the Grange, representing the classical Victorian principles of homely atmosphere, warmth and kindness on the one hand, and superficiality, ignorance and hypocrisy on the other.

The relationship between the house and the non-house, in Bachelard's terms, would focus namely on its attitude towards the supernatural, generally associated with the presence of Catherine's ghost outside the house. In the frequently analyzed scene of Lockwood's dream (or nightmare), the adherence of Catherine's ghost to the house remains clear. Nevertheless, the relation of the house and supernatural forces, generally associated with the outside dark and cold atmosphere, becomes complicated. The ghost, who in fact intrudes the narrator in his dream, has more adequate right to get into her bedroom, displaying the more intensive relationship to the house and the room than the narrator who is a mere unwelcome visitor to the Heights. In the setting generally associated with the notion of the sublime, the presence of the Victorian principle embodied in Lockwood, becomes experienced as the undesirable Other. From the point of view of the Victorian reader, however, the romantic otherness becomes clearly ascribed to the main character of Heathcliff, and consequently to the appearance of the ghost outside the window. Paradoxically, it is the intruder Lockwood who disturbs the chaos and romantic tumult of passions of the Heights, without understanding its deeper connotations.

As J. Hillis Miller comments upon *Wuthering Heights*, "The house is like the novel itself, with its intricate structure of flashbacks, time shifts, multiple perspectives, and narrators

179 Tindall 23.

180 Emily Brontë, *Wuthering Heights*. 1847 (Hertfordshire: Wordsworth Editions, 1992) 2. All subsequent quotes are from this edition.

within narrators. However far we penetrate toward the center of Wuthering Heights there are still further recesses within."[181]

Perhaps in accordance with Bachelard's phenomenology of the house, the domestic interior of Wuthering Heights can be identified with a human body, a living being, on condition that the reader is able to hear the noises from its depth, which arouse the curiosity to "proceed toward the spiritual secrets it hides."[182] To identify the core of the fictional space of the novel then becomes obvious. The penetralium, the innermost, or the most secret part of a house seems to be Catherine's bedroom with the closet bed, "the interior within the interior." As Lockwood consistently tries to overcome all the barriers leading to the house on the Heights (where the blurred road becomes lost for him in the snow, and the gates and fences as if try to guard the secret privacy of its inhabitants), he gradually becomes involved in the mystery of the house, revealing the family relationships of the Earnshaws and the cause of Catherine's death.

In "The Dreams in *Wuthering Heights*", Farrell considers Catherine's bedroom a "textual stimulus", "the inner sanctum of the novel"[183] where the books and carved writing produce fearful dreams, demonstrating that the whole interior of the paneled bed is in correspondence with the text of the novel. Farrell ascribes the story an enigmatic quality, in which Lockwood's hallucination becomes based on the fragments of the carved letters, on blank spaces and gaps in the narrative within the narrative. The dream, Farrell further states, becomes a barrier that is to be overcome and unsolved, similarly to the further barriers between the two houses as well as in the text itself. Thus the novel concentrates on building and breaking of barriers, forming the space of the narrative circuit of human actions between the structural poles of the Heights and the Grange.

6.4 Victorian Perspective of a Romantic Place

The space of *Wuthering Heights* can generally be classified and interpreted from two points of view. The first, "realistic" description of the place, in fact two places, shaped by the position of the two houses (Wuthering Heights, Thrushcross Grange) is given by the two narrators (Nelly Dean, Lockwood). However, the narrators give a limited picture of the setting on Wuthering Heights, having absolutely misunderstood the romantic experience of the two lovers rambling on the heath. The concept of space of *Wuthering Heights* then becomes

181 Hillis Miller 96.
182 Hillis Miller 96.
183 John P. Farrell, "The Dreams in *Wuthering Heights*." 30 Nov 2010. <victorianweb.org>.

limited by the Victorian perspective of a townsman, Mr. Lockwood, who has limited knowledge of the landscape and environment, and a local servant, Nelly Dean, with a limited view of the fictional reality. (She knows the place with all its treachery of both the weather and terrain but is not able to perceive the main characters' rambling outside.) An interesting point in the narrative, including the space perception, is given by Edgar Linton's sister Isabella[184] who enters the house on Wuthering Heights as a prisoner in the marriage with Heathcliff, perceiving the interior space of Wuthering Heights as a locked castle, and thus supporting the concept of the Gothic model of space (see The Closed Space in the following chapter).

Lockwood, who in the concept of space opens the perspective of an inexperienced newcomer and thus approaches the initial inner identification with the reader, perceives the Romantic otherness of the place with its “bleak winds, bitter northern skies and impassable roads” (WH 65). His attitude towards the place illustrates the obstacles a foreigner has to overcome to get into the region, into the house, and consequently into the heart of the emotional matter on Wuthering Heights. (It is in fact a daring act to penetrate into the most intimate details of the inner space of Wuthering Heights.) From the point of his arrival Lockwood starts to untie the metaphorical web of an existing hierarchy of obstacles and boundaries: unfavourable weather, the blocked access road with locked or frozen gates, fierce animals, the house with permanently closed windows, locked doors, and finally the irritable inhabitants of the house itself.

The second concept of space of *Wuthering Heights,* which remains as if hidden under the Victorian perspective, includes the Romantic aspect of the novel. The space becomes indefinite and blurred by the “non-presence” of the Romantic characters outside. It is only up to the act of the reader's imagination to fulfill the task of completing the space of the fictional moors, to follow the steps of the main titanic character who, apart from the revenge on the living, bases his existence on the contact with landscape, in search for the unity with the beloved person who is dead.

The Romantic desire of characters to get over the horizon, to cross the boundaries to become identified with the unlimited and the all-encompassing aspects of space is reflected mainly in the behaviour of Heathcliff on the moors but it also covers an aspect of Catherine's existence in association with Heathcliff. Moreover, in the second half of the novel, it distinguishes an essential feature of young Cathy's personality.

184 As a narrative within the narrative of Nelly Dean.

In connection with the Romantic perception of space, the concept may rely on Deleuze's notion of the space becoming smooth, with no orientation points where the darkness, mist and cold open the potential to blur the boundaries allowing non-restricted existence and spiritual freedom. Distant objects on the horizon then attract the hero's attention, producing the desire to move forward.

In this way, young Cathy looks towards Penistone Craggs, the “bare masses of stone, with hardly enough earth in their clefts to nourish a stunted tree” (WH 138), whose abrupt descent and golden rocks, in the setting sun shining on its topmost heights while “the whole extent of landscape besides lay in shadow”, symbolize a faraway country, tempting and difficult to reach. With its black frost and snow in the summer, the place becomes almost an archetypal country, the illusory world, tempting for Cathy who longs to get “to the top of those hills.” The young heroine wonders what lies on the other side, expecting the sea, and thus supports the Romantic concept of space that focuses on what is beyond the horizon.

In connection with the Gothic fiction motif of the “locked” heroes who are forbidden to get out and have to use windows to escape from the house, the Romantic concept of space of *Wuthering Heights* is based on longing for the contact with the fresh air of the heath and spiritual freedom, reflected in Catherine's words:

“I wish I were out of doors! I wish I were a girl again, half savage and hardy, and free... I'm sure I should be myself were I once among the heather on those hills.” (WH 91)

However, Catherine's desires become hopeless, paradoxically, through her emotional bond with Heathcliff that is in a discord with the social aspect of her Victorian marriage. On the verge of death, Catherine in her delirium repeatedly insists on seeing the lights of Wuthering Heights, looking upwards towards her former home. The space immersed into the misty darkness, in which no light is apparently visible, becomes the space of sublime visions in which Catherine heads towards the absolute.

The place described as Catherine's grave, being close to nature “on a green slope in a corner of the kirkyard, where the wall is so low that heath and bilberry plants have climbed over it from the moor; and peat mould almost buries it” (WH 123) refers to the symbolic assimilation with nature after death in which the lovers would join again. Nature, in correspondence with Catherine's existence, mourns symbolically after her death, the spring being turned to winter again, stopping, or at least postponing the new life cycles. This concept

suggests the natural hierarchy in accord with the assimilation of Romantic characters.

6.4.1 Romantic Hero in Space

Heathcliff's Romantic existence in the open space of the heath supports the concept of natural symbolism, which points out the hero's close association with nature. Similarly to Thomas Hardy's Wessex novels, the natural powers demonstrate the mighty potential of the place in which the human individual diminishes and has to succumb to the natural laws. However, Heathcliff's destructive potential goes far beyond the point of natural assimilation. His titanic figure rages with the fury of the storm in which he leaves the stage of Wuthering Heights after Catherine's presumed emotional betrayal. In the scene of the night of his escape from the Heights, in accordance with the hero's state of emotions, the powerful atmospheric conditions attempt to destroy the house:

> About midnight, while we still sat up, the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder, and either one or the other split a tree off at the corner of the building: a huge bough fell across the roof, and knocked down a portion of the east chimney-stack, sending a clatter of stones and soot into the kitchen fire. We thought a bolt had fallen in the middle of us. (WH 61)

Nature here reflects human emotions: as Heathcliff left the region without a trace or message, nature symbolically responds instead of him. In search for the romantic unity and lost contact with Heathcliff who left her, Catherine lets herself being exposed to the rain beating her as she stands near the wall of the house on the Heights. Her symbolic walking from the gate toward the door represents her hesitation to be drawn either to the place of her home or towards the infinite freedom of the open landscape in order to follow Heathcliff. The rain as a natural response to her waiting then symbolizes the anthropomorphic communication of nature with the main protagonists of the novel.

In Hardy's novels, the concept of space relies on the reversed relationship; i.e. on the discrepancy between human and natural elements. The characters have to face the hardships of the climate, with the assimilation meaning to succumb or vanish. The landscape then displays the potential to bear human features, resembling an animal or another live being. In contrast with Hardy's characters who remain reactive, Heathcliff gets the potential energy from the natural phenomena, representing and embodying animality, corresponding with the physical features of landscape and roughness of the climate. His existence in space is bound

to nature which reflects the state of his mind and at the same time shapes his emotional status.

The characters' attitude towards the space they occupy relies on their metaphorical resemblance with specific natural features. For the two main male protagonists of the novel, the contrast of light and dark features of their personality becomes apparent. Linton's light and fragile aspect is metaphorically compared to the moonlight and foliage in the woods whereas Heathcliff is characterized by Catherine as “an unreclaimed creature, without refinement, without cultivation: an arid wilderness of furze and whinstone.” (WH 74) Their qualities, based on the resemblance with natural features, reflect either their reserved attitude or wild passions with respect to their evanescence or permanence. Catherine expresses her emotional relationships in terms of symbolic landscapes: “My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary.” (WH 59) with the similes reflecting the romantic bond of the subjective individualism with nature.

The contrast between the two male protagonists functions as an analogy to the position of the two houses in space: “The contrast resembled what you see in exchanging a bleak, hilly, coal country for a beautiful fertile valley.” (WH 49) with Catherine's natural preference of the place she grew up in, in correspondence with her romantic ideals.

The close connection of the two romantic protagonists with the space of Wuthering Heights is reflected in the anthropomorphic features of space. As Tindall points out, Heathcliff sees Catherine in every cloud, in every tree, filling the air at night, as he becomes “surrounded with her image”[185]. Heathcliff's perception of Catherine transcends the rational concept of space. Her persistence everywhere in the physical setting, even as the ghost revealed in the storm, points out to the romantic notion of the unconscious. The desire to cross the boundary towards the unconscious becomes mutual for Catherine and Heathcliff; they look for one another in the space of the Heights, expressing their relationship with respect to natural symbolism.

Heathcliff's wild spontaneity and his revenge of acquiring property that cause the collapse of his existence become attractive as the counterpart to Victorian morality and scrupulousness. According to Melvin R. Watson, Heathcliff is “thrown out into the space to work out his destiny”[186], developing elemental passions of love and hate in the environment

185 Tindall 19.

186 Melvin R. Watson, On Heathcliff's Complex Personality. In Harold Bloom: *Emily Brontë's Wuthering Heights*, 34.

by which he was molded. Hardened by both the region and its inhabitants, Heathcliff represents the character whose negative potential is revealed through the influence of environment. However, it is a matter of question whether the distortion of the natural personality occurred as a part of the hero's disillusionment, or whether his potential of the Other would have been revealed in any place. Starting from the “zero ground” of his orphan (or foundling) origin, coming from “nowhere”, or possibly anywhere in the world, Heathcliff is forced down to the animal level, losing civilized restraint and slowly returning to the animal state connected with his final delirious madness. Nevertheless, there are hints referring to his romantic spirituality in which he longs for the emotional union with Catherine, looking for her in the deserted space of the moors, and trying to join her even as a part of the supernatural.

In the introduction to *Wuthering Heights*[187], Heathcliff becomes projected as a “monomaniac” exploring the metaphysical vastness of the moors which remind of an empty space. As the characters become rooted in the natural world, the novel develops the Romantic notion of the organic connection between individuals and nature where society becomes rejected in favour of personal striving, with the individuals preferring freedom from social oppression in search for primal unity. Nevertheless, through the restraint from the social bonds mislead by the animality of the main hero, the personal freedom of others becomes limited, as it will be demonstrated in the following chapter.

John S. Whitley perceives the space of *Wuthering Heights* as a Romantic place, “the Yorkshire moors allied to Scott's Highlands, Cooper's forests, Melville's sea and Mrs. Radcliffe's wilderness”[188] in the context of their **remoteness**. In the chronologically initial projection of space, the children roam the countryside of the moors in the Wordsworthian sense. Nevertheless, with the maturity of characters, Wuthering Heights becomes a place tossed by the tumult of feelings of the main protagonists. The power of the space concept then relies on the activity of the main characters, both mental and physical, reflecting the later phase of English Romanticism, graduating from the original child's innocence towards mature revolt.

6.5 Victorian Principles Reflected in Space

As a counterpoint to the romantic aspect of space of Wuthering Heights, Thrushcross

187 John S. Whitley, Introduction. *Wuthering Heights* by Emily Brontë. 1847 (Hertfordshire: Wordsworth Editions, 1992).
188 Whitley, Intro vii.

Grange becomes projected in the novel as a visible separation from life in nature. It corresponds with the aim of Victorian society to build a safe place protected from any intrusion from the outside, constructs an artificial world of the park that supplants nature, and limits its inhabitants within the walls of the house and garden.[189] Nevertheless, Heathcliff's revenge on the economically stronger inhabitants of the Grange testifies the justifiability of the Victorian fear of the intrusion from the outside since the dark hero attempts to destroy the family (including himself) by means of manipulative marriages and forcible intrusions into the house. As a character who spoils the illusion of the peaceful, idyllic life in the valley, Heathcliff intrudes into the family matters of the Lintons after his return from an indefinite space "outside":

> [The Lintons] sat together in a window [of Thrushcross Grange] whose lattice lay back against the wall, and displayed, beyond the garden trees, and the wild green park, the valley of Gimmerton, with a long line of mist winding nearly to its top (for very soon after you pass the chapel, […], the sough that runs from the marshes joins a beck which follows the bend of the glen). Wuthering Heights rose above this silvery vapour; but our old house was invisible; it rather dips down on the other side. Both the room and its occupants and the scene they gazed on, looked wondrously peaceful. (WH 67)

Projected from the narrator's point of view, the scene corresponds to the idyllic family harmony of a Victorian household. The narrator[190] does not want to disturb the illusion of peace by announcing Heathcliff's presence at Thrushcross Grange.[191] Thus the "illusion" of reality becomes doubled, regarding Catherine's marriage to Edgar Linton as one and Nelly's interpretation of the marriage as the other.

Moreover, the aforementioned scene reflects the position of the houses where natural symbolism works out for Heathcliff, as Wuthering Heights is at present hidden from the Lintons. However, the approaching mist may suggest Heathcliff's return into the region. The Lintons occupy the carefully protected enclosed space behind the window lattice and merely watch the garden surrounded by walls, with the mist in the background that covers things undesirable to be seen. Nevertheless, the position of Wuthering Heights above Thrushcross Grange, visibly rising from the mist, suggests the author's preference of the wild spontaneity

189 A similar notion of limiting Victorian space can be traced in the novels of Charlotte Brontë or George Eliot.

190 Nelly Dean has been classified as an unreliable narrator by many critics (e.g. in H. Bloom's edition of the collection of essays on Emily Brontë's *Wuthering Heights).*

191 In Lockwood's case, Hillis Miller even speaks of the „ironic discrepancy between what Lockwood knows and what he gives the reader evidence for knowing." Hillis Miller 59.

and natural order of the life on Wuthering Heights.

However, even the inhabitants of Wuthering Heights become first enchanted by the luxury and glamour of the Grange down in the valley. On first entering the place of Thrushcross Grange, in fact discovering it from its previous isolation by overcoming several natural obstacles, the children feel attracted to the house, reflecting, from the point of view of the outside (Heathcliff's perspective) its wealth and comfort:

> We crept through a broken hedge, groped our way up the path, and planted ourselves on a flower-pot under the drawing room window. The light came from thence; they had not put up the shutters, and the curtains were only half closed. […] and we saw – ah! It was beautiful – a splendid place carpeted with crimson, and crimson-covered chairs and tables, and a pure white ceiling bordered by gold, a shower of glass drops hanging in silver chains from the centre, and shimmering with little soft tapers. (WH 33)

Upon the characters' entering another world of luxury and softness at Thrushcross Grange, the central dynamics between Thrushcross Grange and Wuthering Heights becomes developed. Harold Bloom claims the original isolation of the two houses was functional; the house on Wuthering Heights should have remained untouched by the presence of Thrushcross Grange, as Catherine who joined the other world started "a tragic machinery"[192] resulting in the death of numerous members of the family including her own.

However, Heathcliff's interests lie entirely in the material bonds of the Grange since he despises Lintons' children for being spoilt and weak. His preference of the house on Wuthering Heights is expressed with respect to his animality and the feeling of an outcast: "I'd not exchange, for a thousand lives, my condition here, for Edgar Linton's at Thrushcross Grange – not if I might have the privilege of flinging Joseph off the highest gable, and painting the house-front with Hindley's blood!" (WH 33)

Catherine nevertheless succumbs to the homely illusion of hospitality of the Grange and decides to marry the heir of Thrushcross Grange in order to achieve new social superiority. Having been nursed and adopted by the inhabitants of Thrushcross Grange, in spite of being married off to Linton, she remains untamed. Basic human relationships therefore reflect the essential conflict between Victorian moral and the sense of duty and the

192 Harold Bloom, Emily Brontë's *Wuthering Heights*, 62.

Romantic desires of freedom of movement and thought. The “duality of place with a covert power struggle in process between two sets of people”[193] then becomes fatal for the main protagonists who strive to balance the Victorian principle of existence with their Romantic desires. (The principal clash between Victorian values and Romantic ideals becomes crucial for both Brontë sisters' and George Eliot's novels.)

As a result of the circumstances, supported mainly by Heathcliff's unscrupulous activities, Thrushcross Grange, in spite of its former luxury, becomes doomed to decay. The further prospects are granted to the house on Wuthering Heights, which is favoured as a natural place, with no boundaries or garden walls. As a part of the romantic strategy of constructing space, in the course of the novel Victorian environment in general becomes criticized for superficiality and shallowness of wealthy characters (in spite of their goodness) in favour of the spontaneous and passionate tumult of *Wuthering Heights*.

The social discrepancy within Victorian society is reflected in the characters' position in the interior space. At Thrushcross Grange the existing social order and hierarchy discriminates Heathcliff from the start, preventing him from entering the place as a child, and ordering him to stay in the kitchen as an adult, regardless of his changed economic position. Catherine reflects on her husband's refusal to accept Heathcliff into the parlour, suggesting she would be willing to go back to the “lower” social status joining Heathcliff: “Set two tables here, Ellen: one for your master and Miss Isabella, being gentry, the other for Heathcliff and myself, being of the lower orders.” (WH 68)

Continuing in her speech, Catherine suggests her ironic submissiveness to her husband, saying: “Or must I have a fire lighted elsewhere?” If so, give directions.” (WH 68) The symbolic role of the particular parts of the house (kitchen, parlour) becomes essential with respect to the social hierarchy, supported by the presence of the fire whose symbolic role is to make the place a comfortable centre of the family life.

In correspondence to Bachelard's poetics of space and natural elements, Tindall speaks of the symbolic meaning of the fire on the hearth as of the centre of passion and human warmth. Even on Wuthering Heights, the omnipresence of the fire on the hearth attracts its inhabitants and visitors towards the core of the society of the Heights; in spite of Heathcliff's roughness, coarseness and cruelty of manners, the warmth of his inner feelings towards

193 Tindall 14.

Catherine may be suggested by the omnipresence of the fire in the house, says Tindall.

However, as a part of his mythological analysis of elements, Meletinski[194] sees the fire as placed on the border between nature and culture, which seems to be exactly the place where the house on Wuthering Heights is situated.

Bachelard's poetics of space forms an essential aspect of the fictional space of the Victorian novel with respect to the archetypal notion of the construction of the house. The centrality of the house focuses on the importance of a safe retreat of its inhabitants but also on the construction of barriers, both physical and social that are difficult to overcome, either from the outside or from within (in case of the inhabitants becoming prisoners of the house). In the Victorian era the natural conditions of the outside became associated with the sensuous expression of the self which the Victorians tended to suppress or be protected from. The outside space and nature responded to the human need of the freedom of movement, accompanied by the romantic desire to escape or reach the distant landscape outlined on the horizon.

Wuthering Heights seems to reflect the intrusion of wild natural elements into the space of Victorian calm and comfort, associated with wealth and harmony. Natural disturbance from which the inhabitants of the Grange try to be protected and isolated finally transforms into the human intrusion of the titanic hero into their Victorian household, not only disturbing but also destructing the archetypal qualities of the Victorian house protected by garden walls. Natural assimilation, demonstrated on Heathcliff's personality, breaks the boundaries and disrupts the social order in order to restore the natural balance instead of the social one.

Therefore, the analogy of being protected from the inhospitable nature and from rough characters who appear to behave immorally becomes apparent. Nevertheless, the peace restored after the clash of the Victorian contact with romantic otherness becomes an ironic compromise. Moreover, as the productive life shifts towards the house on the Heights, the complex notion of the novel seems to prefer the wild natural spontaneity to the context of social morality of the Victorians.

The historical continuity of the place on Wuthering Heights, suggested by the narrator who mentions the long lasting tradition of the family occupying Wuthering Heights, becomes

194 Meletinski 215.

disturbed by the appearance of the intruding, other element of the foundling, who finally attempts to destroy both families, on the Heights and in the valley, as a part of his romantic revenge. Heathcliff destroys the family harmony of the Grange, Victorian order and also the physical boundaries within the space of the Heights, in order to get the desired subject of his love or to revenge. His final calm and delirious visions suggesting the approaching death do not minimize the intensity of his transcendence, which stands in contrast to the ability of the space of the Heights to communicate with the past (according to Bakhtin's theory of the chronotope of the castle).[195]

The analyzed example of *Wuthering Heights* demonstrates the intertwining intimate and archetypal transcendence of the individuals with a strong bond to the space they occupy. As it seems essential for Bachelard's poetics of space to “enter a cosmic state of being”, the poetic imagination becomes closely related to space which, in its form reflected in the Victorian novel, stresses the value of the unconscious. The archetypal occurrence of spatial images nevertheless brings a form of novelty in the spatial imagery as the author creates new images related to the archetype, and simultaneously originates the epiphany of an image. The space construction of Victorian authors seems to be rooted in the archetypal imagery which gives rise to the consequent symbolism of space. The archetypes related to the space concept (in the Brontë sisters', Thomas Hardy's and George Eliot's novels) further reflect the social structure, habits and morality (especially in relation to forming the barriers) on the one hand, and the relation of the Victorians to the uncanny which remains suppressed in the unconscious, on the other. The notion of the uncanny becomes revealed as a part of the Gothic concept of space, related to the notion of the sublime.

195 M. M. Bakhtin, *The Dialogic Imagination: Four Essays* (Austin: University of Texas Press, 1981).

7. The Influence of the Gothic on the Concepts of Space in Victorian Novels (the Brontë Sisters' Novels)

The 18th century specific genre of the Gothic fiction plays an essential role in forming and influencing the concept of space of the Victorian novel, namely with respect to the first half of the 19th century, represented by the Brontë sisters' novels. On the background of romanticism and realism, the space of the novel shifts throughout the 18th and 19th century from exotic settings to the English local environment, including Victorian homes, and into the inner spaces of the mind. The space dominating the genre of the Gothic novel, projected as the dark world of violence, mystery and supernatural events, was mainly situated in medieval castles and monasteries. However, the 19th century novel seems to follow such patterns merely on the symbolic level, as the Victorian house displays the potential to be turned into a prison, either physical or mental. The inner structure of the house, especially of the ancient manor house, then may resemble inner spaces of Gothic castles with secret rooms, long, confusing corridors and cellars or attics that hide the mysteries of the inhabitants. These remote locations pervaded by the atmosphere of suspense, mystery and terror usually reflect the Gothic tradition also in the outer space construction, accompanied with the weather inclemency of heavy rains, howling wind, darkness or frost. Both the inside and outside spaces then represent the places with the occurrence of a possible supernatural encounter, namely in the secret rooms, through which Victorian individuals become confronted with the presence of the Other.

Confronting the role of nature with the function of inner space, Eino Railo in his study[196] points out that to escape into the open space brings no comfort or hiding place to the characters, for the outer space becomes mainly associated with the storm, wind, cold and darkness. The wild landscape represents the frightening beauty of the forests, rocks, lakes, cliffs, and seeking a hiding place becomes a hopeless act that soon turns into a step towards transcendence. Moreover, the presence of the supernatural outside (as in the case of the presence of the ghost in *Wuthering Heights*) offers the illusion that the inside space is felt as a source of safety and protection. In reality, buildings themselves become prisons for many

196 Eino Railo, *Haunted Castle: A Study of the Elements of English Romanticism* (London: Routledge, 1927. Reprint: The Edinburgh Press, 2003).

characters. In the example of *Wuthering Heights*, the place thus becomes the space of confusion and ambiguity, equivocal in the sense of the Gothic, enclosed world confronted with the contact of the supernatural other.

The way of projecting the Gothic literary tradition into the space of the Victorian novel may be ascribed to the workings of the subconscious when creating the fictional space. In the literary masterpieces which to a great extent follow the Gothic genre, such as the Brontë sisters' novels, the previously mentioned themes and motifs pervade. Nevertheless, they are enriched with Romantic as well as realistic elements which form the qualitative difference between the Gothic and Victorian novels. The authors of the Gothic fiction projected the world as an infinitely ordered place, governed by the mighty Providence whereas the 19th century novel made further use of the Romantic randomness of existence of the Byronic hero in space and concentrated on both the spatial and mental transcendence, which has its roots in the notion of the sublime.

Suffering heroines, orphans, manipulative tyrants and distorted family and love relationships form the basis of the thematic concept of both the Gothic and early Victorian novels. The 19th century concept of space becomes further influenced by the notion of literary Romanticism[197] and realism. Therefore in *Wuthering Heights* the universe of rational order, represented by Thrushcross Grange, becomes disturbed by the image of Wuthering Heights which functions as the *terra incognita* for the Victorians (namely for the first narrator, Lockwood).

7.1 The Closed Space

As J. G. Brennan points out in his study on the closed space,[198] "[c]losed space plays an active role in settings and techniques of modernist and post-modernist fiction, particularly in novels." However, the 19th century literary tradition focuses on the notion of the closed space as well, supporting the continuity of the 18th century Gothic and later on Romantic genres of fiction and thus influencing the modern fiction that concentrates, due to the influence of the Gothic novel, on the transformation of the human personality in the course of the 20th century. The motifs of romantic imprisonment, typical of the 19th century poetics, point to the theme of self-transcendence in the closed space, which means to escape from

197 In the example of *Wuthering Heights*, Romanticism of the setting becomes associated with the transcendence in which romantic lovers become united in the open air first after death.

198 "Retort and Bell Jar. Closed Space and Hermetic Transformation in Modernist and Postmodernist Novels." Proceedings of the XIIth Congress of the International Comparative Literature Association. Vol. 2. (Munich, 1988) 195- 200.

one's self in prison, which is frequently associated with the theme of death.

The issue of the closed space becomes the main topic analyzed in connection with the influence of the Gothic fiction on the 19th century novel. As a part of the Victorian social context of space, the characters who occupy the space of Victorian novels shelter themselves from the real world to create an illusion of safety and harmony in isolation. In the Brontë sisters' novels, such illusion of safety becomes created e.g. at Thrushcross Grange, to avoid either the natural or supernatural intrusions from Wuthering Heights. In *Jane Eyre* the function of walls of buildings and institutions becomes reversed and shaped according to the Gothic pattern in which the Other threatens from the inside. The disturbing element that makes the characters nearly collapse does not necessarily have to be embodied into a physical character (as in the case of the presence of Bertha Mason in the attic of Thornfield Hall) but may, however, consist of the presence of an illness or ill-treatment (inside the Lowood school) or death (in the red room at Gateshead). The girls of the Lowood School become prisoners and victims of the headmaster's ill will and greed as well as of the typhus epidemic. The symbolic value is then ascribed to nature outside, representing health and spiritually refreshing escape of the main heroine that stimulate her Romantic desires to move forward towards the horizon.

However, crossing the boundaries of the seemingly safe place is not offered to the orphans and the poor. In the essential clash of Victorian illusions and reality, Heathcliff is not allowed to enter Thrushcross Grange similarly to Jane Eyre who is to stay at Lowood till she reaches maturity. Jane's impossibility to escape the social system is reflected in the theme of being transported from one symbolic prison to another (Gateshead, Lowood), with the theme of the free will and desire gaining importance first in Thornfield Hall.[199] However, the aspects of Victorian moral and restriction by convention exist as equally important throughout the novel. The power of the institutions (the school, guardianship) becomes apparent since the heroine seems to be literally imprisoned within the walls of institutions before she reaches maturity. There is hardly any free movement outside mentioned in the novel before Jane decides to leave for Thornfield Hall, except for the imagined walk which forms the spatial background in the first sentence of the novel: “There was no possibility of taking a walk that day”[200] However, what matters to the heroine is her inner, imaginary world she explores in the moments of solitude since, as she mentions in the second paragraph of Chapter 1, her desire is

199 In her study on the Victorian heroines, Elaine Showalter sees Lowood School as a pseudo-convent or penitentiary which destroys the child's individuality. Elaine Showalter, *A Literature of Their Own* (New Jersey: Princeton University Press, 1999.)

200 Charlotte Brontë, *Jane Eyre* (London: Penguin Books, 1996). All subsequent quotes are from this edition.

not to stroll with her relatives in an organized way in unpleasant weather.

The closed space, viewed and presented as protective, stands against the fictional reality of Victorian novels. As another solution, the desired and supposed safety and protection lie nowhere, indirectly causing the crisis of Victorian values. The Victorian authors offer progressive solutions, concluding their novels in happy endings in safety and harmony. However, sometimes only for the minor characters, with the tragic heroes (George Eliot's and Hardy's characters, Emily Brontë's main heroes) ending up in disaster and doom.

The threat of the supernatural or social Other, consequently limiting one's existence within the boundaries of the closed space, lead to the point Aguirre makes upon the notion of the closed space: “The safety of the closed space brings its own terrors.”[201]

The focus on the safety of the walls (since the Gothic fiction) due to the protection from the sense of the supernatural (in *Wuthering Heights*, 1847), thus becomes paradoxical in the context of the Victorian novel. As the individuals representing members of society lock themselves within the walls to be protected from the outside, they may have to face **dangers from within**, as the examples from *Wuthering Heights* or *Jane Eyre* demonstrate. The intrinsic threat from within, later developed into the disharmony of the inner space of the mind, may have been influenced by the Gothic novel genre where the individuals face the presence of the supernatural Other.

As far as the elements of the Gothic novel are concerned, the interiors that contain the locked or inaccessible room are to be avoided because of becoming haunted spaces; for little Jane Eyre, the red room becomes a space of mental torture and distress as she finds herself locked in a place of her uncle's deathbed. Another secret room to be avoided is the attic of Thornfield Hall to which the heroine seems to be attracted with the power of an inevitable mechanism, mediating the contact with mysterious Otherness.

Listing the essential aspects of the literature of terror, Aguirre mentions the **endless partition of space, time, purpose and action** of the Gothic novel: “The world is defined as an infinite series of obstacles and human action as an agonizing struggle to overcome one after another.”[202] The hero's aim is to escape the labyrinth of evil, including an institution whose unlimited power the individual tries to overcome or avoid. Thus from the physical space of the castle or a monastery of the Gothic novel, space becomes transformed into the

201 Manuel Aguirre, *The Closed Space: Horror Literature and Western Symbolism*. (Manchester University Press, 1990) 110.
202 Aguirre 113.

sphere of common life of the Victorian novel.

Aguirre sets two examples of the Romantic and Gothic hero: the former strives for betterment and self-realization (like Jane Eyre) whereas the latter tries to preserve the "normal world", avoiding or destroying the supernatural Other. The former then seeks the ontological moral and the cosmic truth, the latter the epistemological truth.

7.2 The Presence of Otherness

The role of space in which the individuals have to face the natural or supernatural Other and compete with it becomes essential in the context of the Brontë sisters' novels. Being haunted by the Other and chased by the dark power which is transcendental in the eyes of the characters and manifests itself as a ghost mostly becomes the existential fight of the individual who tries to eliminate the Other. From the presence of the supernatural or from an alien force of nature man can generally be protected inside, facing the being behind the door. Such model situations can be traced in *Wuthering Heights* where the role of windows and doors becomes essential for this conflict. In one of the initial scenes of George Eliot's *Adam Bede* the main protagonist faces strange occurrence and sounds behind the door that are later on interpreted as bad omens before his father's death. However, with the complexity of space in the Victorian novel in general, the role of boundaries in physical space becomes weakened as the presence of the Other changes into human evil that can exist both inside and outside. Moreover, as Aguirre states in the chapter on the Haunted Man[203], the individual's capacity to experience and respond to the Otherworld differs according to the nature of human identity that is to some extent bound to the Numinous, to which the individual may be attracted or become repulsive.

In spite of limiting the space into the walls of castles or monasteries and situating them into exotic settings, the Gothic novel laid ground for the formation of the dark Romantic heroes who face the conflict of the inner spaces of their mind. In *The Mysteries of Udolpho* Ann Radcliffe explores the dark element of human nature itself, giving rise to the monstrous character of Emily Brontë's *Wuthering Heights* and thus supporting the concept of space in which "the horrors of the fancy [became] replaced by the mysteries of reality."[204] From the mysteries that excite terror (the example of *Jane Eyre*), the metaphysics of evil was replaced by psychology, proposing new metaphysics of the mystery expanding the mind. Generally speaking, the poetics of the outer space of the Gothic novel shifts through the poetics of

203 Aguirre 124.
204 Aguirre 107.

Romanticism into the sphere of influence of the inner spaces of the human mind. Aguirre thus substantiates the shift from the poetics of the house (or a haunted house) towards the haunted man.

Nevertheless, the transformation of human nature becomes influenced by the environment and society, as in the case of Heathcliff. (Due to his origin, bad treatment and no steady family background he is to face moral prejudice and unfavourable economic situation.) The duplicity or multiple faces of characters, one of them being the infernal evil, may be shaped by the space the characters occupy, as some of them are not able to achieve the "human presence" in the world, and their possibilities are limited to becoming only villains and avengers.

In the course of the first half of the 19th century, the originally Gothic heroes step out of the labyrinth of the castle. The space becomes enlarged, facing the confrontation of the Romantic individual with nature and, later on, with the space of the city. Victorian age generally becomes associated with the shift from castles into mansions, houses and apartments where the daily reality that stays on the surface of things changes into the depth of the symbolic significance. The spatial shift therefore becomes associated with the step towards the space of mental consciousness.

In the chapter on The Haunted Man, Aguirre maps the trend of unifying the Here and There where the subject of the experience of fear becomes equally important as the object, tracing the transformation of the horror genre towards the psychological novel.

The Victorian horror, Aguirre claims, consists of the boundaries that are too weak. The Victorians relied on the Cartesian Distinction of the inner – outer, matter – spirit, appearance – reality, which became an obsession for the 19th century English society, as the Victorian novels demonstrate. As a result of the clearly stated oppositions, the ambiguity of such distinctions occurred as the oppositions could no longer be separated since the boundary between the real and the imaginary, the objective and the subjective, could no longer be kept. (Lockwood's nightmare in *Wuthering Heights* may function as an example of this attitude.) Dissolving the oppositions and boundaries then may have caused the crisis of Victorian values, reflected in the notion of space.

Blurring the supposed boundaries between the real and the imaginary, the Victorians had to rely on the notion of the dream: "The dream may be used as a wall, as a safe boundary; but it may also function as a door, through which we enter the Other reality, or […] through

which the Other manages to enter our world."[205]

The projection of space as consisting of the two components of the real and the imaginary seems to approach Michel Foucault's notion of heterotopia, focused on in his study Different Spaces[206] Both Aguirre and Foucault from this perspective mention the example of the mirror. The mirror, says Aguirre, provides the next step into the non-actual. According to him, there is a continuity between mind and reality (as a part of the Ontological Argument) where the mental could be intensified into actuality.[207] Foucault focuses on the perspective of the space projected in the mirror as a form of projecting reality into an imaginary space as if you see your reflection in the mirror: "[...] from the point of view of the mirror I find myself absent from the place that I am, in that I see myself in there."[208] Becoming aware of one's absence in reality because of seeing the illusion somewhere else then means to overcome a form of boundary or inner limits of the mind:

> Hence the mirror functions as a heterotopia, since it makes the place that I occupy, whenever I look at myself in the glass, both absolutely real - it is in fact linked to all the surrounding space - and absolutely unreal, for in order to be perceived it has of necessity to pass that virtual point that is situated down there. (Foucault, 4)

Aguirre further quotes Hawthorne and he points out that "the *unreal* may be intensified into actuality: 'Glancing at the looking glass, we behold... a repetition of all the gleam and shadow of the picture, with one remove farther from the actual, and nearer to the imaginative.'"[209]

Through the two components of the real and the imaginary, the concept of space in the Victorian novel becomes enlarged, no longer seeing just the oppositions of the mind – matter, inner – outer, world – spirit but tracing the concept of affinity, ambiguity, ambivalence and intensification of the space construction.

7.3 The Space of Prison

As stated above, the theme of imprisonment, rooted in the tradition of the Gothic novel, concerns mainly the female protagonists of Victorian novels. Victorian women, represented by fictitious literary heroines, face the imprisonment namely in the institution of

205 Aguirre 123.
206 Michel Foucault, Different Spaces. *Aesthetics, Method, and Epistemology.* Ed. James Faubion (New York: The New Press, 1999) 175-186.
207 Aguirre 124.
208 Foucault 179.
209 Hawthorne, *The Scarlet Letter* 1850, 66 cf. heterotopia.

marriage which seems to limit their existence in contact with violent husbands, suffering from their personal assaults. As Elaine Showalter states in her study on the female perspective of Victorian fiction,[210] Victorian women usually found themselves in isolation under the pressure of the values of domesticity in an attempt to fulfill the role-models. Showalter seems to agree with Charlotte Brontë's rejection of Jane Austen's novels (defined by Brontë as "a carefully-fenced, highly cultivated garden, with neat borders and delicate flowers"[211]). Showalter traces the parallel between the space of the Victorian novel and the fate of heroines occupying the aforementioned space where the role of boundaries and limits becomes dominant. Focusing on the heroines created by Charlotte Brontë and George Eliot (who share the qualities of character with respect to their strength and intelligence), Showalter mentions the aspect of the self-destructive personality of Maggie Tulliver in contrast with Jane Eyre whom Showalter calls "the heroine of fulfillment"[212]. Jane Eyre is projected with respect to the heroine's inner life and consciousness, "almost surrealistic" whereas Eliot seems to be heading towards naturalism, due to the self-conscious narrative and the psychological development of characters. The drama of the inner life of the heroines is represented in dreams, visions, hallucinations, and thus creates a substantial part of the spatial concept. (Showalter claims that the recurring images of rooms and houses suggest "the sexual experiences of the female body."[213]) However, the space concept of the Victorian novel does not aim at projecting merely the female experience into the interiors of buildings. Nevertheless, the original relationships of the villainous master and imprisoned heroine seem to reflect the concept of the Gothic novel.

Showalter further views Gateshead, especially the red room in *Jane Eyre* as the female inner space where the heroine's punishment, preceded by the scene of violence in which Jane beats John Reed in a form of a counter-attack, takes place. Jane's presence in the red room is interpreted as "the passage into womanhood", as a part of the rite in which Jane gets partial freedom, revolting from the Reeds.

Charlotte Brontë's heroine is to undergo more life stages in which the Gothic models of space appear. In Thornfield, the space of the "Third Floor" concentrates the presence of the Other through the incarceration of the mad woman in the "secret chamber". As mentioned by Showalter, the legends of Yorkshire houses with imprisoned mad women became nearly archetypal, focusing on the tradition of Bluebeard's Castle, with the figure of Rochester as a

210 Elaine Showalter, *A Literature of Their Own* (New Jersey: Princeton University Press, 1999.)
211 Showalter 102.
212 Showalter 112.
213 Showalter 113.

jailer keeping women inside of his house. Thus Thornfield becomes the house of terror for the heroine who here represents a Victorian individual confronted with otherness.

The atmosphere of the house follows the pattern of the space construction of the Gothic novel. As a Gothic manor house, Thornfield Hall is lit by moonlight, burdened by the presence of a mysterious night visitor, accompanied by strange, preternatural laughter and the presence of violence, supported by the motif of fire which puts the characters' lives at risk. The theme of exposing one's life to the Other which endangers the life of the heroine and her master (since Jane becomes involved in the master – servant relationship with Rochester) becomes dominant in the Thornfield episode. The landscape that elevates the mind and the terror that strikes the heroine contribute to the aspect of the sublime, typical of the genre of the Gothic fiction.

To fulfill the role of a prisoner who escapes from the powerful master, Jane decides to leave Thornfield as a part of the continually developing space concept in which she undergoes several life stages of the psychological development of her character. Her life journey here reminds of a romance which could be the subject of further analysis. Jane Eyre's pilgrimage is frequently seen by the critics as her way towards self-assertion as “escape means a new goal.”[214]

In comparison with Jane Eyre who, apart from her later pilgrimage, dwells generally in the inside space, Maggie Tulliver becomes the more profound prisoner of the inner spaces of her mind, in spite of occupying mostly the outside space. Her renunciation becomes her main virtue as she first elopes with Stephen in a boat. Later on, however, she destroys her opportunities for renewal, in contrast to Jane Eyre. Jane's self-reflection which Maggie is not able to penetrate into becomes the main difference in the portrayal of the two heroines. Eliot's heroines merely try to escape from the marital bonds and facing the life crisis becomes fatal for them. (The presence of watercourses in the characters' life crisis becomes striking in Eliot's novels, as in the example of Maggie for whom the ultimate flood is lethal.) Eliot's heroines therefore resemble suffering, passive losers with lack of moral balance, resulting in their preference of death.

The model of the imprisoned suffering heroine becomes even more intensively developed in Eliot's last novel. Like Maggie Tulliver, the major female protagonist of *Daniel Deronda* can be called a character of renunciation, displaying the same tendency of a self-destructive personality.

214 Showalter 124.

However, Eliot's notion of the prison of the mind or mental prison differs to a great extent from the principle of the Gothic novel. It is nevertheless interesting to follow the steps of Eliot's heroine from the mental towards physical prison in a boat on the open sea: In *Daniel Deronda* the form of prison in a way intensifies the progress towards physical limitation of space of the heroine, i.e. from the symbolic prison into the physical. Gwendolen Grandcourt first becomes entrapped in the circle of the daily routine of superficial duties that form her marriage, looks for solitude "of a man in a lighthouse", and her existence is commented upon by the omniscient narrator as a form of "painted gilded prison" (DD 652). As Gwendolen later becomes imprisoned in the boat, surrounded by the mighty mysterious power of the ocean, her existence for a moment becomes an ironic form of her Romantic desires, with the sea archetypally reminding of infinite freedom whereas the heroine feels entrapped in the boat with the person she extremely hates.

Her return from the appalling voyage during which her husband dies, however, reminds of the feelings of horror and uncertainty of the heroines of the Gothic novels; but, paradoxically becomes accompanied by great relief as Gwendolen can leave the symbolic prison of her marriage by becoming a widow. Her symbolic coming to a new form of life is then felt as a compromise: to breathe the fresh air is a reward for the heroine after the tragic life experience. The heroine is now able to appreciate the dullness and quietude of her home, which brings back the aspect of Victorian moral as demonstrated on her fate.

Diverging from the Gothic model of the master – lady relationship, the theme of imprisonment further develops in the Victorian novel, concerning specific limitations of individual freedom of characters, including the theme of illness and weak mental health. In the Brontë sisters' novels the theme of imprisonment in poor mental health would concern Catherine's hallucinations in the moments before her death, and the mental state of Mr. Rochester's wife, as hinted at by the title of the feminist study of Victorian imagination by S. Gilbert and S. Gubar *The Madwoman in the Attic* (1979). In the Brontë sisters' novels, women further become imprisoned in institutions, like Jane Eyre in the red room and in Lowood. Thornfield Hall can represented a place of Rochester's symbolic prison from which he frequently escapes and returns before the house is burnt down.

The institution of marriage is definitely perceived as a prison of the characters in George Eliot's novels. Both in *Daniel Deronda* and *The Mill on the Floss*, the symbolic quality of being entrapped in space becomes associated with the married status from which

the heroines try to escape. In that respect, Eliot's novels further analyze economic independence and freedom of movement of female characters. Hardy's female characters then become either limited in their movement (Eustacia Vye), or expelled from the space they occupy (Tess of the d'Urbervilles).

7.4 The Gothic Model of Space in Wuthering Heights

The interior space of *Wuthering Heights* is to a great extent shaped according to the Gothic pattern of the medieval castle, with hidden parts of the house, secret rooms (as Catherine's closet bed), with the house modelled as a fortress or prison where the aspects of darkness and the presence of supernatural forces become representatives of the Gothic novel genre.

In the chapter The Haunted House of his study of *The Closed Space* Manuel Aguirre states that the role of the closed space of the Gothic novel becomes essential for *Wuthering Heights.* From the point of view of the narrators (Mr. Lockwood, Nelly Dean), the house functions as a prison and a haunted place.[215] Its inhabitants, on the one hand, try to protect themselves from the intrusions from the outside natural and supernatural forces, unfavourable weather conditions as well as from the presence of the spectre “waiting” outside to be let in. On the other hand, paradoxically, the central male figure of Heathcliff terrifies and tames the inhabitants of the house, including the visitor Lockwood. Heathcliff functions as a tyrannical, impulsive jailer, the cruel and unscrupulous master for those who enter his house. The workings of both physical and emotional forces press the house on Wuthering Heights in both directions, from the outside and from within. Natural elements blend with emotional tumults of the main characters. To simplify we may state that the emotional status of characters reflects natural conditions both in *Wuthering Heights* and *Jane Eyre*.

The central figure in the closed space of the house on Wuthering Heights is a **woman in emotional distress**, similarly to the Gothic literary tradition. Most female characters of *Wuthering Heights* have to succumb to the violent disorders of the master of the house. Considering the influence of the Gothic novel, the imprisoned woman, as a matter of fact, becomes the central theme of the two novels of the Brontë sisters.

As a part of the patriarchal concept of society women become “domesticated” in the course of the 18th and 19th century, with respect to the centralization of the Victorian household, creating the notion of family values as a social priority. As Aguirre states in his

215 Aguirre 98.

study, the woman became the central object of domination in the Gothic novel, as a result of taming the feminine aspect, generally associated with the cyclical concept of nature, earth, water, chaos and the Otherworld.[216] The mythological qualities of the female (in which e.g. the Celtic underworld displays a feminine character) became subject to the rationalization and consequent limitation of female powers. In the Gothic genre persecuted women became the hostage of the enclosed spaces, representing a mere "helpless prey"[217], tamed and imprisoned in order to form, ironically, the core of the 19th century notion of home. In *Wuthering Heights* four women became the victims of imprisonment (Catherine, Cathy, Nelly, Isabella) with the chance either to escape or to endure. Catherine, as an exception, becomes imprisoned only in the symbolic sense, by her illness, longing to get out into the open space. However, in hardly any case of the aforementioned examples, the woman is able to create the notion of the Victorian home.

Heathcliff, who may represent the despotic master of the Gothic castle, can be understood as an "ambitious usurper who closes his citadel to human and divine justice."[218] Interestingly enough, he becomes the tyrant as well as the dispossessed one. From the initial position of an orphan, he becomes imprisoned in the web of the tumult of passions, following the spectre haunting outside in order to become united with his beloved. First after the tyrant's death the Victorian order becomes restored.

7.4.1 The Space of the Gothic Castle

The house on Wuthering Heights as well as Thornfield Hall in *Jane Eyre* bear resemblance with the castle of the Gothic novel. The houses display the features of living beings, with their uncanny geometry, distortion and unknown parts (in *Wuthering Heights*, from Lockwood's point of view as he becomes confused and disoriented on his first visit of Heathcliff's place.) The labyrinth of darkness of the interiors precludes human control, displaying the powerful potential beyond its physical structure, where the mysterious house becomes the product of "the vitalistic conception of nature."[219] The building on Wuthering Heights becomes endowed with a soul formed, from Heathcliff's and Lockwood's point of view, by the numinous presence of the ghost. However, Brontë does not explore the concept of space of the Gothic novel to its end since the walls of Wuthering Heights do not collapse,

216 Aguirre 101.
217 Aguirre 101.
218 Aguirre 101.
219 Aguirre 92.

they do not represent the not-home, the unheimlich centre.[220] However, Rochester's estate in *Jane Eyre* becomes subject to the destruction by fire according to the Gothic model. Nevertheless, Jane who returns to the burnt-out place after the fire is, as a representative of Victorian society and order, able to make it the core of Victorian household.

In *Wuthering Heights* the Victorian notion of space pervades and wins over the Gothic aspect. The people who witnessed the romantic bond of Heathcliff and Catherine have, after the death of the two main protagonists, the prospect of settling down in the family harmony around the Victorian hearth.

As the poetics of Romanticism has its roots partially in the genre of the Gothic fiction, the space model of *Wuthering Heights* becomes permeated by both Romantic and Gothic aspects. The tumult of passions, reflected in the open space of the moors, becomes suppressed inside, causing violent disorders. In accordance with the poetics of Romanticism, the notion of otherness of nature becomes replaced by the otherness of supernatural forces. According to J. Hillis Miller "[t]hese spiritual powers are immanent in nature, and identified with its secret life." The space of *Wuthering Heights* becomes closely associated with the "ancient and primitive symbol of the wind"[221] as well as with the violent, animal-like behaviour of characters and fantastic dreams. Nevertheless, both the Romantic and Gothic aspects of the space construction become neutralized towards the end of the novel, as the dead return to their graves, and Victorian prospects of harmonized material relations and a possible marriage occur as a traditional ending.

In connection with the poetics of the self-enclosed space of the Gothic novel, the house on Wuthering Heights becomes entangled in the theme of morbidity, terror and anxiety. Similarly to the fiction of Clara Reeve, the house on the Heights becomes the single place tainted by crime, or, initially, at least surrounded with a hidden mystery in a secret room. Reeve may have been an inspiration for Emily Brontë regarding the motif of sleeping in the haunted apartment on Wuthering Heights. Nevertheless, in *Wuthering Heights* the motif becomes ironically reversed since Mr. Lockwood is projected throughout the novel as an ignorant, superficial curious character, not the main hero who solves the mystery.

220 The term "unheimlich", usually considered untranslatable, roughly corresponds to the English equivalent of "The Uncanny". Its relation to the Gothic space will be discussed in the Brontë sisters's novels, namely in the Thornfield episode of *Jane Eyre* and, in connection with the presence of the ghost, in the space of *Wuthering Heights*.

221 J. Hillis Miller, *The J. Hillis Miller Reader*. ed. Julian Wolfreys (Stanford University Press, 2005) 99.

7.4.2 The Gothic: Graveyard Motifs

Heathcliff's physicality and animality becomes most apparently revealed in the graveyard scenes, closely related to the space whose construction may have been influenced by the setting of the Gothic novel. The first scene alluding to the graveyard atmosphere is formed by Catherine's childhood reminiscence of her and Heathcliff's visit of the formidable place. The children brave ghosts in the churchyard, standing among the graves, asking the ghosts to come. The scene, which however does not focus on the Gothic motifs of terror and violence, illustrates the unity of the two young characters with nature and also suggests their stepping towards the supernatural. Catherine's words uttered in connection with the childhood memory reflect her attitude towards Heathcliff and the eternity of her love towards him: “They may bury me twelve feet deep, and throw the church down over me, but I won't rest till you are with me.” (WH 92) The intensity of her romantic emotions overpasses the limits of space including the worldly dimension as a whole. In her insanity, heading towards death Catherine concentrates on getting higher, to her home on Wuthering Heights, ascending from the valley of TG. Her desire supports the concept of the sublime, associated with the Gothic novel before heading towards Romanticism: “my soul will be on that hill-top before you lay hands on me again.” (WH 93) There is no doubt such utterances, however, may have caused a shock to Victorian readers.

The association of the two lovers with the graveyard setting continues throughout the novel in connection with Heathcliff's aim to reach the place Catherine went to after death. As J. Hillis Miller suggests, the scene of opening Catherine's grave by Heathcliff imposes a question whether she is somehow still alive beyond the grave.[222] However, as Heathcliff in his morbid affection digs in the ground to see the dead Catherine (which gradates the tension of the Gothic nightmare theme), the hero stops after feeling her presence in the air, suggesting the aspect of the supernatural:

> There was another sigh, close at my ear. I appeared to feel the warm breath of it displacing the sleet-laden wind. I knew no living thing in flesh and blood was by; but as certainly as you perceive the approach to some substantial body in the dark, though it cannot be discerned, so certainly I felt that Cathy was there: not under me but there on the earth. [...] I turned consoled. (WH 210)

Nature in association with the supernatural presence suggests the concept of space

222 J. Hillis Miller, *Fiction and Repetition. Seven English Novels*. (Cambridge: Harvard University Press, 1982) 59.

becomes enlarged with the notion of the sublime. As Heathcliff opens the grave, the moment associated with terror transforms into the feeling of transcendence and its immediate loss, correspondingly to Burke's notion of the sublime. In *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1757), Edmund Burke transforms Longinus' idea of the sublime, enlarging the concept with the aspect of terror from the external forces threatening human existence. Further emphasis is put on transgressing the measure, e.g. in the intensity of emotions (passions, cruelty or horror effects).[223] The aforementioned aspects correspond with the concept of space of *Wuthering Heights* where the passions of characters as well as their cruelty gradate with the intensity of the storm both outside and in Heathcliff's mind and his consequent action.

The graveyard motifs and scenes of *Wuthering Heights* play a substantial role in the concept of space of the novel. They suggest the transcendental aspects of space, consisting of the images of landscape, weather and supernatural occurrence which all point towards the sublime notion of space. The romantic characters, whose aim is to reach the transcendence, start their childhood experience in the open space of the moors, tasting the freedom of unlimited movement in the open landscape. Their feelings become reflected in the weather and natural conditions of the space of *Wuthering Heights*. As their free movement becomes restricted later on, they head towards the absolute limits of their earthly existence. They unite with nature after death, and through the supernatural occurrence become the parts of the other spaces. The role of the Otherworld is thus associated with the notion of heterotopia which opens the seemingly closed space of the tradition of the Gothic fiction to the specific case of Emily Brontë's novel, tracing the literary tradition of the Gothic as closely associated with the notion of the sublime, heading towards Romanticism.

In accordance with the poetics of the sublime, specified by J. B. Twitchell in *Romantic Horizons,* [224] nature is therefore projected as the boundary attempted to be transcended. As Kamila Vránková specifies in her essay on *Wuthering Heights*, the seemingly closed space of the novel becomes “dreamy and boundless”, facing the clash with the limited, prison-like space of the Victorians. Catherine and Heathcliff in their “mutual identification refuse to accept the limited identity imposed on them, transgressing the bounds of possibility”, thus facing the essential existential problem of human beings.[225]

223 Martin Procházka and Zdeněk Hrbata. *Romantismus a romantismy* (Praha: Karolinum, 2005) 122.

224 J. B. Twitchell, *Romantic Horizons. Aspects of the Sublime in English Poetry and Painting* (Columbia: University of Missouri Press, 1983).

225 Kamila Vránková, “Mystery and Misunderstanding: The Ambiguity of Images, Ideas and Intimations in Emily Brontë's *Wuthering Heights*.” Litteraria Pragensia 27, vol. 14, 2004, 62- 73.

7.4.3 The Gothic: The Tyrant as a Prisoner

Heathcliff's complex personality reflects the Gothic theme of the tormented tyrant haunted by his forefathers, himself becoming the prisoner of his mind and, after the death of his beloved also the prisoner of the reality of this world, being constantly tempted to join the otherworld of Catherine's alleged existence. In comparison to the concept of space of the Gothic novel, *Wuthering Heights* in this respect surpasses the Gothic concept, integrating the notion of the sublime and romantic elements.

7.4.4 The Gothic: The Imprisonment of the Beauty

The motif of the imprisonment of the heroine within the walls of the house on Wuthering Heights seems to follow the Gothic tradition. Isabella, who fits the category of the Gothic model female prisoner, becomes threatened by the powerful master, perceiving him as "lonely, like the devil, and envious like him" (WH 208). As mentioned before, the house on Wuthering Heights turns into prison for many characters, focusing on the motif of the locked doors and guarded rooms.

Upon entering Wuthering Heights as Heathcliff's wife, Isabella experiences the atmosphere of prison sinking into darkness of the Gothic novel, meeting Joseph as the jailer and gatekeeper: "Joseph issued out to receive us by the light of a dip candle. […] His first act was to elevate his torch to a level with my face, squint malignantly, project his under lip, and turn away. […] reappearing for the purpose to lock the gate, as if we lived in an ancient castle." (WH 99)

Isabella's perception of the inside space of the house on the Heights reflects the decay and somberness of the place: the kitchen reminds her of a dingy hole where the only light comes from the fire and all things are covered with tarnish and dust. In the scene of her arrival, Isabella in a way copies the behaviour of the heroines of the Gothic novel, walking through the labyrinth of the house first in search for a place to rest or hide and later on with the desire to escape. As if looking for the secret room of the Gothic model of space, she walks round the yard, through a wicket, knocking at the door and finally meeting the terrifying character of Hindley who looks like "a hermit, glaring like a hungry wolf." (WH 100) Due to the marriage to Heathcliff, Isabella (whose name also seems to follow the Gothic tradition) loses her former identity, saying that her name "*was* Isabella Linton." (WH 100) It becomes difficult for her to overcome any distance; even to get back to Thrushcross Grange seems insuperable. However, instead of mere mourning, Isabella becomes influenced by the

roughness and cruelty of the environment of Wuthering Heights as she examines Hindley's weapon he showed her in order to warn her, with curiosity and covetousness. Further on, she resolves to become independent, saying: “I'm not going to act the lady among you, for fear I should starve.” (WH 103) In spite of her naïve initial intention to look for a parlour on Wuthering Heights, Isabella nevertheless fights to get the best room in the house for herself, rejecting the garrets and storerooms offered to her to sleep in. However, soon after her arrival she becomes suppressed by the environment to such extent as to partake “the pervading spirit of neglect which encompassed her.” (WH 106) Thus, the heroine defies the notion of the fragile, vulnerable victim of the Gothic novel. Nevertheless, she still remains the representative of domestic values of Victorian society, in contrast with Catherine whose Romantic ideals surpass the earthly existence. In her struggle that may be comparable to Isabella's aim to escape, Catherine reaches the transcendental aspect of space.

7.4.5 The Gothic: The Appearance of the Ghosts

The function of the ghost that vaguely occupies the space of Wuthering Heights seems to be based on two different aspects which, however, both correspond to the notion of the Gothic novel: The presence of the ghost undoubtedly creates the atmosphere of terror and suspense as the spectre appears to the narrator either in absolute darkness of the stormy night or to Heathcliff in the graveyard scene, demonstrating the presence of the supernatural other, in the latter case associated with the notion of the sublime. The second function follows the Gothic pattern to some extent as the ghost seems to paralyze the senses of the main villain character and thus creates the moral purpose. However, the eternal longing of the main hero who desires to see and join Catherine's spirit on the moors illustrates that the concept of space of *Wuthering Heights* heads towards another trace than merely copying the notion of the Gothic novel.

7.5 Windows, Doors and Locks

In relation to the seemingly closed space of the Gothic novel, the limits, borders and barriers between the savage and civilized world are to be mentioned. As a part of the concept of space of *Wuthering Heights*, the motifs of physical barriers basically get on two different functions:

1. to protect the house from the intrusion from the outside

2. to transform the house into prison

As a part of the space construction, *Wuthering Heights* reflects two aspects of locking the door and closing or opening the windows. The function of locked doors and closed windows becomes reversed in the course of the novel, with respect to the agent of such actions and their motivation. Either, the characters try to protect themselves from unfavourable **weather conditions**, as in the case of the construction of the house on Wuthering Heights. Or, in case of Thrushcross Grange, the aim of its inhabitants is to build the **social barriers** to be protected from the intruders of the lower social status. The social barriers of Wuthering Heights prevent others to reveal the animality and the mystery of the family, ensuring protection from violence and from the supernatural. Social barriers reflect the threat, in which the Victorians suppress passions and romantic desires for the unity with the natural order, and consequently with the supernatural.

In his general concept of the house in space, Bachelard mentions the initial mental process of crossing the threshold. In *Wuthering Heights* the narrator Lockwood becomes initiated into the process upon his first entering the house on Wuthering Heights. To overcome the barriers from the civilized world, he is to cross the hostile piece of landscape, reach the locked gate, the door, the stairs, and finally the closet as an interior within interior. Nevertheless, the place offers him no shelter or protection, upon entering he metaphorically decided to reveal the secrets of the house, risking the disastrous consequence upon his mental health.

Lockwood's dream becomes the most intensive example of crossing the boundary of the supernatural. like the graveyard scene where Heathcliff opens the side of Catherine's coffin to make room for his entry to her after death, the scene of Lockwood's dream (or nightmare) displays the thematic features of the Gothic novel through the motifs of terror, violence and blood. Overcoming physical barriers, i.e. the walls or windows of the house on Wuthering Heights, becomes the main feature of the space of the Heights. Paradoxically, it is the narrator who opens the window to get rid of an importunate sound of a branch tapping on the window and thus giving the chance to the supernatural elements to make an attempt to enter. As a part of the anthropomorphic strategy in the concept of space, the part of the tree, upon being seized by Lockwood, appears to be a cold hand, whose physicality stands in contrast to the supposed spiritual matter of the ghost's presence.[226]

However, both functions of the barriers can be interchanged as the more assertive

226 The analysis of Lockwood's nightmare, stressing the structural polarity of the inside and outside space, was featured by Z. Vančura in The Stones of *Wuthering Heights*. (*Pohledy na anglickou a americkou literaturu* (Praha: Odeon, 1983).

characters start to decide for the other individuals who want to do the contrary action, and thus limit their individual freedom, as it can happen in both Wuthering Heights and Thrushcross Grange. Especially children are limited within the walls of houses; in case of Thrushcross Grange namely within the outside walls of the garden and park, being prevented from going out as a part of a punishment (children from Wuthering Heights) or their protection (Thrushcross Grange). In case of the individuals who achieve their maturity, such protection (or punishment) becomes questionable. In the second part of the novel, characters become “kidnapped” from the Grange to submit to the rough conditions of Wuthering Heights (Isabella, young Cathy, Nelly Dean) as a part of Heathcliff's revenge.

7.6 The Open House: the Symbol of Freedom to Enter

In the centre of the structure of the novel, Catherine in her illness insists on opening the window to perceive the fresh air from the moors. Even before her death she seems to be spiritually existing in the illusory landscape with Heathcliff. The windows of the house undoubtedly ensure the communication with the other world, pointing to the supernatural. Apart from the example of Lockwood's nightmare, Heathcliff's death by the open window symbolically demonstrates his departure into the open landscape of the moors. As the rain enters the house through the open window in the closet bed, soaking wet the face of the dead hero, nature symbolically penetrates into the house to fetch Heathcliff who then finally achieves the unity with Catherine. Here the function of nature becomes interconnected with the notion of the supernatural.

7.7 Closed Door: the Symbol of the Illusion of a Safe Place

As the isolation of the house is complete, the house communicates instead of characters who dwell inside. In the scene of Heathcliff's return to Thrushcross Grange, in the narrative it is constantly reminded of the windows and doors of the house as being shut as if the barriers could protect the inhabitants from Heathcliff's intrusion. The general atmosphere of Heathcliff's return is accompanied by moonlight casting shadows on the building, which may be interpreted as a foreshadowed disturbance of its inhabitants:

“It had got dusk, and the moon looked over the high wall of the court, causing undefined shadows to lurk in the corners of the numerous projecting portions of the building.” (WH 66) On symbolic terms, Heathcliff, who represents a “natural” character and dark element, in fact lurks into the garden over the wall in the same way like the moon in the above

quoted passage. He is to overcome the barriers to get as close to his beloved as possible. Nevertheless, in accordance with the general concept of space of the novel, he is hindered from entering the mansion of Thrushcross Grange so as not to disturb Catherine's worsening mental state and general health. The last meeting of the lovers is enabled by Nelly who usually follows the habit of locking all doors in the house. However, she lets them open as "on that occasion the weather was so warm and pleasant" (WH 113). She is perfectly aware that with the fresh spring air Heathcliff would come in. Thus the spatial roles of the main hero and nature become identical.

7.7.1 Locked Doors, Latched Windows and Fastened Latches

As a part of the Gothic fiction model, Isabella becomes the representative of an imprisoned individual who, nevertheless, gathers enough strength to face her limited freedom, and finally escapes. The heroine (who first became hindered from meeting Heathcliff at all, and then succumbs to his pretended affections) has to face an extreme situation in which she becomes locked and imprisoned on Wuthering Heights by Heathcliff. In an act of revolt against Heathcliff she locks the doors of Wuthering Heights for him. Locking the door for the jailer, from the position of an imprisoned being, becomes the paradoxical moment in the narrative. Making use of Heathcliff's indisposition, Isabella sets forth the contrary movement out of the house and she manages to escape to Thrushcross Grange. She is to overcome barriers on her way of escape, heading towards the symbolic beacon-light, which enables her orientation on the way from Wuthering Heights to Thrushcross Grange ("down the steep road, direct across the moor, rolling over banks, wading through marshes" (WH 132)). From the position of the stronger master of the house, Heathcliff, according to the Gothic novel model, locks women inside the house on Wuthering Heights, causing the transforming dynamics of space according to the switching prisoners.

As a representative of Victorian manners and values, the master of Thrushcross Grange Mr. Linton tries to keep the balance, and in contrast to Heathcliff achieves his goal by merely forbidding the women to go out of the Grange. Edgar Linton himself limits his movement within the range of his house and garden at Thrushcross Grange. Apart from occasional walks to visit Catherine's grave or the chapel he hardly ever crosses the bordering walls of the park, and thus supports the notion of Victorian limitations.

In the second part of the novel, the limits and barriers become strictly marked out as a result of the tense emotional relationships between the two families. The representatives of

the younger generation of the Lintons and Heathcliffs grow up in isolation restricted upon them by their parents who try to prevent their mutual contact. Being raised at Thrushcross Grange, young Cathy is ordered to stay within its range. In contrast with her mother, who became an experienced rambler on the moors, Cathy never crossed the borders of the park of Thrushcross Grange till her teen age. Apart from occasional trips with her father she knew literally only the place of her home: “Wuthering Heights and Mr. Heathcliff did not exist for her: she was a perfect recluse; and, apparently, perfectly contented.” (WH 137)

However, crossing the border of the Grange becomes dangerous since Cathy suddenly becomes exposed to Heathcliff's long-termed revenge, passing Wuthering Heights on her way to Penistone Craggs on her own, willing to get on the “wild road over the hills”, as the locals say. (WH 141) Nevertheless, her desire to get further than Wuthering Heights soon becomes forgotten as Cathy becomes attracted to the central place on the Heights, and consequently limited by it.

Several symbolic scenes occur on the border of the idyllic place in the valley. Behind the wall of the park Cathy becomes exposed to Heathcliff's rough manners in a scene in which the gate is locked and she climbs over the wall, becoming entrapped without protection since the others remain inside and cannot help her.

7.8 The Function of Barriers and Limitations

1. In the concept of space of *Wuthering Heights* the barriers become associated with the structure of the Gothic novel model, as the heroes and especially heroines are to overcome barriers to escape and the tyrants break the boundaries to achieve their goal, using violence revealing their passionate, animal behaviour. In this respect, the barriers and obstacles also form a part of the narrative strategy as they prevent revealing the secret or solving the mystery of the hidden parts of buildings.

2. The Romantic principle of the open space construction seemingly rejects any barriers to be built or overcome; it is rather ascribed to the Victorian apprehension of being endangered by the presence of the Other (either natural or supernatural element) as a motivation to build walls and protect houses, in order to create the illusion of the sweet home. Nevertheless, Romantic otherness in contact with the Victorian aspect of socialization also implies crossing the territories to achieve spiritual freedom, as both the existence of Catherine and Heathcliff may be the example of. Their unity is most likely to be achieved first in death as the heroes exceed Victorian logic and convention.

3. The structure of overcoming barriers is reflected in the narrative strategy of *Wuthering Heights*, as mentioned above. Getting to the core of the mystery of the house becomes the crucial moving point both for the narrator and the reader. Therefore, it is impossible to classify the concept of space of *Wuthering Heights* as a single or uniform, due to the influence of the principles of the Gothic, Romantic and Victorian aesthetics.

7.9 Conclusion: The Gothic Terror

In correspondence with Burke's notion of the sublime, the emotions, horror and violence gradate to extreme measures in *Wuthering Heights*. As the doors and windows of *Wuthering Heights* remain locked even for Heathcliff, his rage breaks out into one of the most violent horror scenes in the novel. His aggressive behaviour is stimulated, on the one hand, by Hindley's attempt to pull out a weapon, threatening to murder Heathcliff, and Isabella's sudden active role when resisting Heathcliff's rage on the other. Her passive role of a prisoner turns into active struggle in which the function of the house becomes reversed from prison into a fortress resisting Heathcliff's attacks. Heathcliff, in spite of his natural preference of staying outside on the moors, becomes “entrapped” outside, demanding the right to get in, like Catherine's ghost in the initial scene of Lockwood's dream. (They both articulate a proclamation “Let me in!”) Heathcliff thus approaches Catherine's spiritual existence, dwelling mainly outside. However, in the scene of physical abuse, reminding of an archetypal giant or a Gothic monster, Heathcliff breaks the casement and blows down the stanchions of the window in order to get in and destroy the house in a very physical sense. Thus the space of the Gothic terror and violence becomes associated with **the interiors** of *Wuthering Heights* whereas the outside space, tinted with the notion of the supernatural, is bound to the notion of the sublime.

Heathcliff represents the intruder whose activity is associated with breaking the boundaries. In the aforementioned scene he proves Victorian protective aims become vain and physical defence insufficient and imperfect. In constructing the boundaries in space, the Victorians expressed their aim to isolate or displace the Other from their physical and spiritual world. They keep the distance from “the unheimlich” (or “the uncanny”) which produces the feelings of terror of something that was supposed to be hidden or kept as a secret. The Gothic terror may thus include the uncanny as mentioned by Sigmund Freud who considers “the unheimlich” as something indefinite, unpleasant, threatening and fearful. Freud's term “The Uncanny”[227] is mentioned in relation to the fantastic as a term difficult to be defined: the

227 Sigmund Freud, “The Uncanny,” The Standard Edition of the Complete Psychological Works of Sigmund

uncanny experience becomes "terrifying because it cannot be adequately explained."[228] Therefore, the uncanny becomes generally associated with dream-like visions, like Lockwood's nightmare in *Wuthering Heights*. In Freud's description, says David Morris, the uncanny "derives its terror not from something externally alien or unknown but – on the contrary – from something strangely familiar which defeats our efforts to separate ourselves from it." The uncanny "is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only **through the process of repression**." (emphasis added) Freud's concept of the uncanny may thus be applied to the Victorian principle of suppressed emotions, or possibly violence, in order to create a respectable social background based on the core of the family. The Brontë sisters' novel may thus offer the space construction based on such Victorian principles. They may reflect not only the opposition of the inside and outside space. They demonstrate the social fears of the other threatening the illusory safety of the inside place that is, however, threatened from within, due to the suppressed spontaneity of the individuals.

In the context of the literary tradition of the 18th and 19th century, the concepts of space of the Brontë sisters' novels focus, to some extent, on the literary influences of the previous genres of the Gothic novel. Both Emily (in *Wuthering Heights*) and Charlotte (in *Jane Eyre*) focus on the Gothic aspects of the novel, incorporating the elements of fear, terror, violence, blood and nightmare into their fictional space construction. The houses occupied or visited by the heroines or heroes of the two novels become temporally reversed into prisons, with the aspect of the captor becoming the prisoner of his mind. Nevertheless, the seemingly closed space of the Gothic novel pattern becomes opened to the notion of the sublime or transcendental, namely in *Wuthering Heights*, where the characters explore the spaces unseen or hidden under the cover of ordinary reality. This aspect of space of *Wuthering Heights* then heads towards the notion of the otherworld in relation to the supernatural, making use, repeatedly, of the graveyard motifs and the notion of the sublime terror, described by Edmund Burke.

In *Wuthering Heights*, the characters' movement towards the other, projected as their transcendence towards death in which their love becomes reunited and romanticized, proves the opening of the Gothic space towards the horizons, both as a part of the natural beauties and psychological horizons that are still to be overcome.

Freud, ed. & trs. James Strachey, vol. XVII (London: Hogarth, 1953) 219-252.

228 David Morris, "The Uncanny and the Fantastic." 5 Jan 2011. <http://graduate.engl.virginia.edu/enec981/Group/chris.uncanny.html>.

8. Radial Concept of Space: Towards Multiple Spaces (*Daniel Deronda*)

The philosophy of describing space in *Daniel Deronda* is fairly different from the regional aspect of the other Victorian novelists as well as Eliot's own previous works. Eliot gives various points of view of one omnipresent narrator in her last novel whereas e.g. Thomas Hardy in his works creates a mythological country of Wessex to focus on one dominating image of space. However, both authors created their concepts of space with respect to the fatalistic notion, in which the signs of natural phenomena point towards the predestination of characters either to live or to die (as in the case of e.g. Tess of the d'Urbervilles or Eustacia Vye from *The Return of the Native*.) However, both Hardy and Eliot treat the predestination of characters in an ironic way, confronting "the Fate" of characters with the reflection of the crisis of Victorian values and moral. In Eliot's last novel, Daniel is heading towards his Jewish roots, becoming the messenger of spiritual leadership of his nation in Palestine in the final scene of the novel. Donald D. Stone sees the theme of Judaism in *Daniel Deronda* as the triumph of the Romantic principle projecting "the survival of a nation through the power of shared memories and feelings", focusing on the Darwinian principle.[229]

Daniel's devotion to roots speaks, according to Stone, for "Zionism as a movement of Romantic rather than religious significance."[230] The hero's final decision of the natural preference of his future life related to the Jewish culture and environment can be interpreted as his abstraction from Victorian world, ignoring its rules and morality. Deronda becomes gradually disinterested in the English culture and society, being impressed by his mysterious origin as well as his idealistic visions of his future role.

In comparison with Eliot's earlier novels, fatalism and predestination does not seem to be reflected upon as intensively in *Daniel Deronda*; the plot is rather structured as the narrator's intention to arrange the meeting points of the main characters, with the special emphasis put on the place of their meeting. However, the fate of the characters of Eliot's

229 Donald D. Stone, *The Romantic Impulse in Victorian Fiction* (Cambridge: Harvard University Press, 1980) 173.
230 Stone 243.

novels seems to be given and heading towards a disaster seems inevitable, as in the case of Maggie Tulliver of *The Mill on the Floss* or Hetty Sorrel in *Adam Bede*. They both seem to follow the fate of Hardy's tragic heroines like Eustacia or Tess, respectively. In the regional novels the interconnection of the concepts of space and natural symbolism of bad omens being reflected in nature seems to be of critical importance for the development of the plot both in Hardy and Eliot's novels.

Another aspect of confronting Eliot's last novel with Hardy's Wessex is the attention Eliot pays to describing interiors, ranging from the luxurious halls of the upper-class country mansions to the middle class environment, and periodically sinking to the lowest parts of society as the main hero visits the Jewish quarter of London. In comparison to Eliot's previous, regional novels (*Adam Bede*, *The Mill on the Floss*) the author's aim seems to reflect the social strata of Victorian England when projecting the depth of space in connection with the social and religious aspects of the multicultural city as contrasted with the more unified, homogeneous country. Hardy does not seem to base his concept of space on the socially different environments, preferring the space of the country of Wessex with minimal variety of the social strata.

Daniel Deronda, **George Eliot 1876**

The space of *Daniel Deronda* is full of references to spiritual, archetypal, and mythological imagery, from Mordecai's Kabbalism[231] to the encounter of Lydia Glasher with Gwendolen among a group of standing stones. Of all Eliot's novels, *Daniel Deronda* is the most mystical, focusing on the analysis of a religious belief far from the conventional attitude of the majority of the Victorians.

Mysticism is in *Daniel Deronda* projected as the character's conscious awareness of a form of divinity which the main Jewish character of Mordecai perceives through his visions in space, revealing his particular version of spiritual truth to Deronda, suggesting him God's presence through his direct experience or insight, which Daniel later instinctively follows. The character's experiences of divine consciousness are reflected upon in the open space of the river, further related to the space of the city of London, namely to the projection of the bridge. Moreover, the proceeding “union with God on mystical paths” is bound to the space of

231 Concerning the mystical aspect of Judaism, Kabbalah attempts to explain the relationship between an eternal and mysterious creator and the mortal universe, seeking to define the nature of the universe and the human being and the nature and purpose of existence in order to attain spiritual realization.

the sea, where Daniel's consciousness becomes elevated through the visions of the Jews sailing to the Promised Land. The space of *Daniel Deronda* seems to follow the vertical structure heading from the surface deep inside the inner space of thoughts closely associated with Jewish spirituality.

The spatial analysis of the novel will focus on three main aspects related to space in *Daniel Deronda*: 1**.** dislocation, 2. empty spaces, 3. the inner spaces of the mind.

8.1 Dislocation

The space of Eliot's last novel seems to focus on the dislocation and displacement of the main characters. In spite of two different streams of the plot tracing the Gentile and Jewish environment and culture, all main characters equally tend to be displaced as a result of their rootless existence or insufficient family background. The main hero then decides to follow his fictitious roots in a distant country.

The issue of displacement of the Jews and the existential problem of homelessness of both the Jewish and English characters who are in their wandering projected as alienated beings speak for the criticism of the crisis of social as well as national values of Victorian society. From the general spatial context of *Daniel Deronda* it becomes clear that even the aristocrats become cut off from their home, having no permanent lodging. The 19th century essential value of the need of a home becomes threatened, stressing the spiritual and psychological rootlessness as the characters become physically restless, represented by the models from the whole social scale. (As in the case of Grandcourt, Gwendolen and her family on the one hand and Daniel Deronda, Mirah and Ezra Cohen as the representatives of the Jewish community on the other.) The issue becomes the more complex as Daniel in fact belongs to both the aristocratic and culturally other, i.e. the lower part of the social scale. In spite of the fact that the Jewish and upper-class Gentile environment are contrasted, Daniel as the main hero feels ashamed of both aspects of the apparent social difference, i.e. of being raised and educated in the upper-class environment and looking for his spiritual roots in the Jewish one. The hero feels uneasy in the uprooted world, displaying the intensive feeling of belonging somewhere else.

As a part of the recurrent image of the Wandering Jew, the origin of the main Jewish characters is vaguely described as uncertain. Mordecai, in spite of being born in England, refers to his life as being rooted in Holland and his youth and education connected with Germany. His sister, driven to America by her father as a child, escaped to Europe in the

years of her maturity with nearly tragic results of finding no home and attempting to commit suicide, and finally Daniel himself, who, in the course of the novel, searches for his roots discovering new facts from his past. These hints point towards the uprootedness and displacement of the Jewish characters as a part of the general concept of space-time relations.

As D. D. Stone points out, the English characters of *Daniel Deronda* seem to be "locked in reality" and situated "in spiritual exile"[232] The main hero's solution to the personal crisis is reflected in his romantic ideals leading to his emigration to the land of desire, with the consequent isolation of the other characters who remain bound to the local aspect of space. As the author may have tried to suggest, the heroine's disadvantage is her limitation by marriage within the aristocratic status and the narrowness of place as a contrast to the hero's possibilities to travel freely to achieve his goal.

8.1.1 Radial Structure

As a part of the general displacement of characters, the narrator implies a variety of settings scattered around Europe, with the most probable centre of the London Jewish quarter which, however, serves only as a starting point of Daniel's journey to Palestine.

The variety of settings of *Daniel Deronda* should be understood in the multicultural context concerning the clash of religions and social classes. In contrast with Hardy who centres his Wessex novels around one particular place in the country, such as Egdon Heath, Eliot focuses on the shift of the perspective to different environments that range from various European cities, radially diverging from the English metropolis and the country around into different directions, crossing the borders including the sea. The novel's two parallel stories of the male and female protagonist reflect the collision of the two worlds, cultures and religions. Daniel's choice of various directions from one centre, the split and consequent shift towards either Gwendolen's or Mordecai's world become intensively painful, being rooted in or uprooted from the English or Jewish society. The aim of his future existence, the choice between the Gentile or Jewish tradition represent the two basic cultural principles forming Europe, as stated by Mathew Arnold in his study *Culture and Anarchy*.[233] At the same time Daniel's choice reflects the multicultural chaos of the progressive mind situated in the city of London of the 19th century, thus representing a destabilized image of the Victorian order that seems to be an insufficient core of one single morality and a set of rules.

232 Stone 248.

233 Hebraism and Hellenism as two basic cultural principles were discussed by M. Arnold in his essay *Culture and Anarchy* (1869).

The radial structure of the novel is based on several meeting points which suggest the crucial turning points in the novel in association with time shifts into occasional retrospective. The following scheme lists the places of crucial importance in the chronological order as they appear in *Daniel Deronda*:

1. Daniel's first contact with Gwendolen in Leubronn in Germany, as he watches her playing roulette where Gwendolen symbolically loses all her money to learn, consequently, that her family lost her fortune and she is to travel back home to face the difficult economic situation. The initial scene of *Daniel Deronda* supports the symbolic displacement and destabilization of the main heroine whose movement in the fictional space would trace, to some extent, the parallel to Daniel's movement. However, ironically enough, Daniel's dislocation does not follow Gwendolen's existence that turns back to the traditional Victorian roots in the novel's conclusion. Gwendolen oscillates between the surface level of Victorian material existence and the spiritual harmony and understanding of Daniel's mind. Nevertheless, she can never reach even the verge of the space of his inner consciousness and thought since he focuses on the context of space much larger than Gwendolen's, following the trace of his Jewish ancestors.

2. Another crucial space in the development of the plot of the novel is represented by the place symbolically named Whispering Stones, i.e. the standing stones where Gwendolen is arranged to meet her potential husband's mistress Lydia Glasher and her children in the surroundings of the country mansion of Sir Hugo Mallinger on the social occasion of the archery contests. The heroine feels “the shadowy omnipresence” of the woman related to her husband, “the fatal power over her” and “the poisoning skill of a sorceress.”[234] The symbolic meeting of the two women among the standing stones functions as a permanent warning to Gwendolen. The figures of Lydia and her children like stones themselves represent moral decadence of Mr. Grandcourt whom Gwendolen is to accept as her future husband. Nevertheless, the potentially strong symbolic warning image does not prevent the heroine from the economically advantageous marriage which ensures her a relatively safe existence. However, the way George Eliot treats the function of bad omens associated with space is ironic. There is little fatalism in the Standing Stones scene since the meeting was arranged by Mr. Grandcourt's friend and Gwendolen decides about her future existence on the basis of her free will, being limited only by the economic circumstances of her family.

234 George Eliot, *Daniel Deronda* (London: Everyman's Publishers, 2000) 613. All subsequent quotes are from this edition.

3. The River Thames represents the crucial aspect of the space of the city of London. It becomes the place of Daniel's contemplation on his way of reaching the absolute dimension, and, moreover, when rowing his boat two important meetings of the Jewish characters occur. On the first occasion of rowing Daniel saves Mirah from the suicide attempt of drowning in the river.[235] Later on Daniel meets Mordecai when rowing through London - Mordecai waits for him on the bridge. His symbolic and mystical appearance above Daniel enlarges the vertical dimension of the space of the river, supported by Mordecai's prophetic speech addressed to Daniel, as well as the spiritual depth of the space of the whole novel. The River Thames functions later on as the gate towards the open sea as the main hero sails for Palestine. However, his desires to reform the world become rather uncertain, as it is suggested in the open ending when Daniel leaves the decentralized space of the city, becoming the part of the smooth space of the sea.

The space of water becomes a strong impulse for Daniel's inner world, evoking the visions of the Jewish history in which Daniel feels himself as the saviour of the Jewish nation, predestined to help. His thoughts become closely associated with water also in connection with music as in the visions evoked by his excited feelings when Daniel listens to Mirah's song: “It was as if he had a vision of himself besought with outstretched arms and cries, while he was caught by the waves and compelled to mount the vessel bound for a far-off coast.” (DD 624) The hero's visions associated with water allude to his future message and prophetic role he takes over from Mordecai.

4. The Jewish quarter of London where Daniel is taken in search for Mirah's family finally becomes the symbolic place of the search for his own identity. In spite of the radial space structure of DD, the London Jewish environment becomes the novel's central point. Daniel's aim of the Romantic hero is to get to the core of the mystery of his origin which gives him an impulse for going away to the country of his forefathers. However, from the character's point of view, his meaningful existence, which apparently seems to start first in the novel's conclusion, is very likely to end up in more uncertainties because of being bound by Deronda's humanistic illusions of the promised land of the Jewish nation. In that respect *Daniel Deronda* offers neither a rational solution as a way out of the social crisis of the Jewish minority nor a personal solution of Deronda's search for his identity. Therefore his rambling symbolically continues in spite of his idealistic visions of the future.

5. The port of Genoa appears to be the place of crucial final symbolic decisions for the main

235 The symbolic aspect of death in water has been treated separately.

character as well as an ambivalent turning point for the heroine. In Genoa Daniel finally discovers his Jewish identity he was uncertain of. In Genoa he meets his Jewish mother Contessa Maria Alcharisi who reveals his origin to him. Gwendolen's life is strongly influenced by the boat accident near Genoa, in which her husband dies. She is now free to meet Daniel and express her love clearly. However, Daniel's crucial life decision heads toward his Jewish roots as he decides to marry Mirah.

8.1.2 Romantic and Victorian Aspects of *Daniel Deronda*

The proposition of the romantic legacy in the works of George Eliot, as stated e.g. by D. D. Stone, sees her novels as a part of the climax of Romantic impulses in Victorian fiction. According to Stone *Daniel Deronda* reflects romantic enthusiasm for people from alien or outcast ways of life, following the Romantic "need to believe in the power of will to translate visions into facts"[236], and consequently tracing the contradictory sense of stoicism and fatalism which, towards the end of the 19th century, threatened to turn into nihilism as a part of the social crisis and collapse of moral values of the Victorian era. The projection of the character of the main protagonist into the open space of the river Thames or into London streets could possibly focus on the Romantic theory of perception, extracting a higher truth from the action of his individuality.

Daniel Deronda is based on two parallel parts of the plot with the meeting points of Daniel and Gwendolen. However, the Jewish aspect of the novel pervades over the prospect of marriage of the main characters. In other words, Daniel's "Victorian" interests of an English gentleman give way to his true identity and origin. Daniel becomes gradually projected as a wanderer (more specifically as the Wandering Jew) searching for his and Mirah's origin, finding the prophet Mordecai when walking through the streets of London. The Romantic aspect of his character is reflected in his perception of space: the motives of Daniel's search for contemplation when rowing the boat, his search for identity, visions of changing the prospect of the Jewish nation all speak for classifying him as a romantic character. He frequently looks for solitude in the open space of the river, perceiving the colours of the sunset and freedom of the open air that stimulate his feelings and influence his reflections of the future. Rambling through the Jewish quarter leads him to the recognition of the Jewish reality, which stimulates his further actions heading towards idealistic visions of changing their fate. The symbolic aspect of the space of the river in relation to Daniel's perception of space is most apparent in the scene in which he meets his female Jewish

236 Stone 244.

counterpart.

Daniel's romantic female counterpart is represented by Mirah who starts to live on the brink of her disaster, having thought of ending her desperate existence, rambling through London, looking for her family, having escaped from America where she was driven by her father. Daniel's relation to the past is suggested by the symbolic origin of his surname whose form, as pointed out by the critics, was derived from the Spanish town of Ronda, with the historical consequences refering to the expulsion of the Jews from Spain in 1492 on the basis of the Alhambra Decree[237].

Daniel's movement in the space of the novel focuses on the spiritual depth of the secret bound to his origin. As the main hero concentrates on getting closer to the knowledge of his ancestry, he penetrates into the core of the Jewish community inside London which functions as an isolated space within a space. Daniel's impulsive search finally reveals more secrets than the character may have expected. However, the main character's identification with his Jewish ancestry does not focus on the spatial level of his existence; the London Jewish environment is initially perceived by Daniel as repulsive and low, limited by his Victorian prejudice. He is nevertheless able to become affected by the influence of the other environment, intuitively perceiving the spiritual affinity to the Jews living on the lowest part of the social scale. As it was pointed out before, his origin is surprisingly discovered to the main hero in another part of Europe, in a place totally dislocated from any relation to the place of his birth, childhood or present stay. For Daniel, Genoa represents the historically remarkable city with the function of the place of revelation. Thus the hero moves between the places related to his life and the places absolutely dislocated whose relation to his life is first uncertain. The discontinuity of space stands against the problematic and partially fictitious continuity of the hero's life.

In the course of the novel, Daniel's fate could be paralleled with the story of Moses: The hero was brought up in a country rather unrelated to his origin. Having found his roots, he is going to lead his nation to the Promised Land, at least on the symbolic level. The space of the novel thus gains another aspect, based on the cultural and religious affinities with the Old Testament.

In spite of shifting the plot into various settings in *Daniel Deronda*, George Eliot in the context of her complete works, like Thomas Hardy, seems to prefer the space of the country that seems to be more natural as the 19th century lifestyle. With respect to this notion, the space of *Daniel Deronda* seems to be decentered, or rather fragmented, as the main heroes

237 "Alhambra Decree" 22 Oct 2010. <http://en.wikipedia.org/wiki/Expulsion_of_the_Jews_from_Spain>.

look for their roots and stability. Both Daniel and Gwendolen represent uprooted characters, having some sense of home and subconsciously following Victorian rules and respecting moral values but at the same time they are not able to find the balance between their position in life and their desires. Gwendolen, in contrast with Daniel, has to face economic difficulties and thus embodies the Victorian female principle of existence which focuses on effective marriage connected with her personal unhappiness and unfulfilled desires. Daniel's existence becomes more complex in his search for personal identity bound to his concealed Jewish origin. Nevertheless, both the main hero and the heroine reflect upon the problematic existence of the modern 19th century man and woman, both becoming the subjects to the nomadic way of life. The sense of displacement becomes very intensive in the course of the novel. As A. S. Byatt quotes in the introduction to *Daniel Deronda*, "[Gwendolen] had disliked their former way of life, roving from one foreign watering-place or Parisian apartment to another, always feeling new antipathies to new suites of hired furniture..." (DD, 8). Higher position on the social scale of the centre of the British colonial empire is, in case of her family, associated with the feeling of estrangement of the individual. It becomes clear from the example of the heroine's father whose wealthy family originated in the West Indies and the heroine's lifestyle therefore becomes affected by the disappearing sense of home. The space of the colonies, which is occasionally referred to in the course of the novel, reflects the roles in Victorian society. Gwendolen's longing for adventurous life and her romantic desires are suppressed by the simple fact that she is a woman: "We women can't go in search of adventures – to find out the North-West Passage or the source of the Nile, or to hunt tigers in the East. We must stay where we grow, or where the gardeners like to transplant us. We are brought up like flowers, to look as pretty as we can..." (DD 144). The heroine's comparison clearly illustrates the position of women in Victorian society which prefers mental passivity and care for the family values to the independence of spirit. Rex and his sister have their roles given even before departing for the colonies: Rex's vision of the future corresponds with romantic desires "to built a hut, work hard at clearing, and have everything wild about me, and a great wide quiet" whereas his sister would accompany him "to make the fires, mend the clothes and cook the food." (DD 92). Nevertheless, the space outside the sphere of influence of Victorian upper class society is referred to in an ironically idealistic way, demonstrating, from the point of view of the characters, only poor knowledge of the "uncivilized" environment in the colonies.

8.1.3 The Sense of Home: Victorian Values in Relation to Space

Gwendolen's experience from travel around Europe reflects the feelings of a modern 19th century woman who is to face displacement and annihilation symbolized by the long frequent waiting at railway stations, dirt of the city, with the heroine's consequent looking for escape to the country and finding no comfort in the space outside: “Here the very gleams of sunshine seemed melancholy, for the autumnal leaves and grass were shivering, and the wind was turning up the feathers of a cock and two croaking hens which had doubtless parted with their grown-up offspring and did not know what to do.” (DD 247) In the female perception of the space around hints of naturalism can be traced, with respect to the prerequisite of the human life reflected in the life of animals, as illustrated above. The space, at this point, reflects the hopeless existence and poverty of the heroine, offering no prospects and supporting the feeling of displacement and lost home. From the Victorian perspective, Gwendolen has to face the course of events that lead her to the reflection that “a human life should be rooted in some spot in a native land.” (DD 20) This frequently quoted passage of *Daniel Deronda*, however, remains a mere theoretical prerequisite in case of the lives of both main protagonists. Gwendolen becomes a displaced character whereas her male counterpart embodies the principle of an outcast with rich and steady intellectual background which is paradoxically of no use since the hero decides to find out his real origin, risking total collapse of his illusions in search for a new start. In his case, the Victorian notion of an English gentleman absolutely fails in favour of his search for the homeland of the Jewish nation, meaning in fact continuous exile. The crisis of Victorian values is reflected both in Deronda and Gwendolen's fate since the death of Gwendolen's husband does not contribute to the solution of her search for identity and economic stability.

In comparison to the intellectually and even philosophically rich dimension of the Jewish environment and the way the Jewish characters perceive space, the space associated with the Gentile aristocracy remains dull and superfluous, with the exception of the educated and well-situated character of Sir Hugo who is the closest person to Daniel. Even the references to art and music are mostly related to the German-Jewish character of Herr Klesmer who prefers the talented Mirah in contrast with Gwendolen who has literally no chance to become a singer. Both female characters in fact find themselves in an economically difficult situations when they could earn their living by singing. Nevertheless, the spirituality and devotion to “real” art is ascribed to the Jewish mentality, exclusively.

8.2 Empty Spaces

With respect to the radial structure of *Daniel Deronda*, some of the spaces related to characters from the Gentile aristocratic environment display the tendency to reflect the emptiness of existence of the aristocrats. However, the term “empty space”, in relation to Eliot's last novel, was first used by Edward Said as a political, ideological and economic term in *The Question of Palestine*.[238] According to Edward Said, who used the last novel of George Eliot as a commentary upon Victorian colonial aims, Eliot treats Palestine as an empty space waiting for the possibilities, with the total absence of any information of the actual inhabitants of Palestine. Being constructed as a “Gentile response to the Jewish-Zionist currents”, *Daniel Deronda* offers the view of the Holy Land as an empty space because the status of its inhabitants in terms of their sovereignty was constantly denied, including the ignorance of the Arabian aspect.[239] In an embittered and ironic tone, Said further speaks of the transformation of the East into the West where the East needs reconstruction according to the Western notion.

Paradoxically enough, as the East became colonized by both the English and the Jews, the non-European concept of description fails in spite of the Jewish characters' exoticism. *Daniel Deronda* was a novel apparently written from the Victorian standpoint of ignoring otherness where the Jewish community would not be able to assimilate with the European view, says Said. For them the lost fatherland will be rediscovered in the Orient under the imperial powers of patronage and the Jews are seen as a “living channel of communication between three continents”[240]. The figure of *Daniel Deronda* reflects the Europeans as mentors, teachers, the experienced ones, as mediators opening the roads to the Orient. In Deleuze and Guattari's terms the Europeans striate the space of regions that must be open to civilizations, colonizing and land cultivation. Said further points out that in her last novel Eliot reflected the 19th century notion that Zionism will bring enlightenment and progress. However, in spite of the author's humanistic aim of projecting the other culture, the space standing apart remains “empty” and open for the possibilities of colonization and submission.

Another “empty space” in *Daniel Deronda* is formed by the actual non-presence of America that functions as a symbol of the new beginning, associated with the recurrent motif of the powerful potential of the water element, as “people grew like meeting waters”, bringing the visions of a better future from the memories of Europe (DD 594). The notion of America

238 Edward Said, Zionism from the Standpoint of Its Victims (London: Routledge, 1980) 56-68.
239 Said 63.
240 as Laharanne stated in *The New Eastern Question*, quotes Said.

could refer to the functional usage of the "other spaces", as mentioned by M. Foucault in his treatise on the heterotopia of space[241] where places themselves lose their importance, representing the functional relations between them. In spite of being mentioned in several different contexts of the novel, neither America nor Palestine are referred to in any details or general description. The space of the colonies could then be defined as an empty space, open to possibilities, as pointed out by Said.

The aforementioned existential emptiness related to the life of the aristocrats, revealed in their relation to the space they occupy, forms the second aspect of the so called empty spaces. The existentially empty space of the aristocratic life reflects the crisis of Victorian values as the social life of the aristocrats becomes only a glittering facade under which people remain unhappy (the case of Gwendolen) or indifferent (Mr. Grandcourt). The Grandcourts further represent absolute ignorance and indifference to the environment, no matter whether they organize an archery meeting in the surroundings of their estate or travel around Europe. However, their motivation for ignoring the space they occupy is fairly different; Mrs. Grandcourt's mental suffering in the marriage causes the dullness in relation to her general existence whereas her husband represents the spoiled cruelty and boredom, reflecting no general aim in life except economic stability. Their spaces become empty from the existential point of view, caused either by their inability to perceive space or by their ignorance.

In spite of the existential emptiness, the space occupied by the aristocratic society remains striated especially on the vertical scale, displaying the hierarchy of characters who occupy it. As a part of the traditional aspect of describing space of the Victorian novel, the author forms contrasts between the high and low environment represented by the aristocratic position of Sir Hugo's estate on the one hand and the London Jewish environment on the other. In the scene where the company visiting the estate walk outside the aristocratic aspect of the agreeable position in space becomes clear:

> With the low wintry afternoon sun upon it, sending shadows from the cedar boughs, and lighting up the touches of snow remaining on every ledge, it had still a scarcely disturbed aspect of **antique solemnity**. […] The eyes could hardly help dwelling with pleasure on its piquant picturesqueness. (DD 462, emphasis added)

As a contrast, the "emptiness" of the Jewish environment becomes apparent. Apart from shabbiness and gloom of the Jewish quarter hardly any description of the environment

241 Michel Foucault, "Different Spaces". *Aesthetics, Method, and Epistemology*. Ed. James Faubion. (New York: The New Press, 1999) 175-186.

associated with the Jews is mentioned, except of the festive occasion of the Sabbath when the figures in the congenial atmosphere of the seven oil-lights “had a Venetian glow of colouring”, gathering “more dignity” and “showing hospitality” (DD 434). However, such simplifying attitudes of the narrator towards space become rare and insignificant in comparison to the inner space of thoughts of the characters.

In connection with the local aristocracy the author uses classical symbolic division of space in terms of the vertical dimension. In the context of the aforementioned archery meeting the castle is situated on the highest platform: “[Brackenshaw Park] looked out from its gentle heights far over the neighbouring valley […] and the broad slow rise of cultivated country hanging like a vast curtain towards the west” (DD 107). However, Eliot's vertical division of space does not correspond with the earlier Romantic notion of space in which e.g. Emily Brontë favours the position of Wuthering Heights over the valley in preference of the tumultuous, rough, wild and spontaneous feelings of characters living on the heights, in association with the intrusion of natural elements accompanied with the notion of the supernatural.

Eliot seems to segment space in the vertical sense on basis of the historical consequence as castles naturally as well as symbolically belong to the highest position in space. The element of nobility is therefore associated with the upward position on the vertical scale. Social standard of the upper class becomes connected with the park where the archery contest takes place. The outer space is described in terms of its cultivation (in Deleuze's terms striation), with the emphasis being put on what the scene represents: “one may suppose that a painter would have been glad to look on” (DD 158), as the omniscient narrator comments. Regarding the scenes related to the aristocratic environment, the space focuses on the surface qualities reflecting social convention, and by no means follows the spiritual depth of the spatial visions of *Daniel Deronda* in the context of the Jewish environment.

The space associated with the aristocratic stance reflects Victorian preferences and values. Sir Hugo's estate “whose place was one of the finest in England, at once historical, romantic and home-like: a picturesque architectural outgrowth from an abbey, which had still remnants of the old monastic trunk” (DD 179) represents a place where the main character can feel the sense of home, sitting on the window-sill, observing the park with old oak trees, perceiving the rain “gradually subsiding with gleams through the parting clouds.” (DD 184). However, Daniel's spiritual visions that create the inner space of his thoughts do not correspond with Victorian ideals; the main character abandons his social and cultural

background in the preference of the Jewish aspect of his origin and discovered mentality. He seems to empty the space of his past in search for the land of a new start. His spatial context thus becomes decentralized by the impulse of his own free will and instinctive decision.

8.2.1 The Empty Space of the Sea

The image of the yacht as a “tiny plank-island” moving in the “dreamy do-nothing absolutism, unmolested by social demands” (DD 739) becomes a part of the Romantic concept, ironically misused by Grandcourt. The boat here functions as a prison into which he can capture his wife, far from the reach of the influence of the city. Grandcourt's aim at his wife's displacement gradates at this point if we consider his consistent effort to uproot Gwendolen from her native locality. The heroine is repeatedly, due to the act of coincidence, bound to meet Deronda whom Grandcourt tries to avoid and isolate from the contact with his wife. Paradoxically enough, the focus on the workings of fate brings the lives of Deronda and Gwendolen together again in Genoa, which intensifies Grandcourt's constraint to block and limit his wife's living to the minimal space of the yacht and is followed by the fatal incident on the boat that becomes the place of Grandcourt's death.

In the course of her marriage with Grandcourt, Gwendolen becomes closed up in her inner space of thought, with her sensuous perception gradually becoming blurred. In the final tragic scene of the voyage near Genoa, the heroine finds herself paralyzed by her imprisonment, displaying only limited reactions, completely ignoring the glory of the sea and sky during the sunset (DD 740), which seems to be of no particular effect on her. The heroine's perception of space seems to reflect a paradoxical treatment of the Romantic imagery as Gwendolen becomes absolutely indifferent towards space, finding all places alike and undesirable. This limited perception seems to be caused by her unbalanced marriage in which her existence resembles a prison cell. Gwendolen's thinking in symbolic spatial terms projects her husband as “an immoveable obstruction in her life, like the nightmare of beholding a single form that serves to arrest all passage though the wide country lies open” (DD 752). Thinking of her escape in symbolic terms, Gwendolen formulates the desire to “run away” from her “worst self” for a few hours, longing for spiritual freedom restricted by Victorian marriage convention.

The space of the sea in *Daniel Deronda* represents an **empty** space for it projects no specific distance or aim of the characters, in fact resembling Said's notion of Palestine in relation to the Victorians, reflecting no sensual perception of the characters, and no projection

of the horizon. The space of the sea reflects the character's personal crisis, disinterest in the life imprisoned in marriage, disgust and dullness of the married life in luxury, with no particular aim in life. The emptiness of the open space of the sea, from the point of view of the main heroine, underlines the pressure of Victorian conventions, where keeping the wife by the husband's side would enquire her captivity and isolation requested by force and psychic pressure. In the heroine's utter depression and despair there is no ability to perceive the space around her, to distinguish between staying out or indoors, she does not mind existing anywhere, becomes the passive, manipulated character with no more resistance, resembling Hardy's reactive characters (both male and female, as in the case of the main protagonists of *Tess of the d'Urbervilles*, *The Return of the Native* or *The Woodlanders*). However, Eliot's characters facing their fate differ from Hardy's in the intensity of passive ignorance as well as in the general concept of space. Eliot's space does not reflect the powerful potential of fatalism affecting the lives of characters since the acts of Fate are not demonstrated as natural phenomena. Nevertheless, the crucial tragic moments in the narrative are framed into natural sceneries of the significant sunlight, with the presence of clouds and the sea or river which demonstrate their active potential especially in the drowning scenes. Interestingly enough, the movement of characters becomes mechanical when heading towards death, “like creatures who were fulfilling a supernatural destiny” (DD 753). The emptiness and absolute indifference of the space of the sea, accompanied by its stillness “as in an island sanctuary” (DD 754) foreshadows the moment of death.

In Hardy's philosophical concept, the space clearly forms a permanent unit which surpasses human existence whereas Eliot does not put much stress on the space the characters occupy, by no means in the sense of the fatalistic notion. The actual non-presence of the sea in the scene when Grandcourt gets drowned reflects the characters' indifference towards space, pointing at their inner consciousness. However, Grandcourt's death can, in some respects, be interpreted as an act of Providence which enables Gwendolen to set free and start her new existence.

8.3 Inner Spaces of the Mind

The search for one's identity and stability becomes the main aspect of existence of female characters as well as Daniel. The Jewish outcast Mirah Lapidoth seems to be more existentially disadvantaged in comparison to Mrs. Grandcourt or Daniel Deronda. She could never experience any sense of home, having spent her childhood rambling around American

and European cultural centres with her father, seeking life support by singing and acting, and finally raising to revolt against her father by the escape from Prague, making her way through Europe to London. The space in Mirah's first person narrative becomes as fragmentary as her memories of the long journey in search of the rest of her family. Prague is generally associated with darkness lit only by “the strange bunches of lamps” where “it was difficult to distinguish faces” (DD 237). The space of Prague is, in the sense of the novels and short stories of Gustav Meyrink, surrounded by mysticism of a strange meeting with a prophet who gives Mirah an impulse to escape. (“I caught sight only of a back that was passing in – the light of the great bunch of lamps a good way off fell on it. I knew it – before the face was turned, as it fell into shadow, I knew who it was. Help came to me.” DD 237) Mirah's movement round Europe represents the symbolic fate of the Jewish nation expelled from their original home, looking for their roots, experiencing loneliness, hunger and poverty. As a part of the author's concept of the infinite rambling round Europe, Eliot offers a merciful aspect of the Christians helping the Jews to find what they look for. Mirah is saved, symbolically, by Daniel Deronda whose origin and life concerns are similar to Mirah's, with the difference lying in his favourable economic situation. She is offered a place to stay, again within a Christian family community that do not ask for anything in return.

Mirah's aim to reach her illusionary home rooted in her childhood memories like an indefinite vision with specific details turns into a shock as she reaches the London address of their formal home to find out the streets had been pulled down. Her feeling of displacement becomes very intensive, pushing her very close to suicide, symbolically representing the Jewish sense of exile: “I was afraid of all places where I could enter. I lost my trust. I thought I was forsaken.” (DD 339) She feels betrayed by the mysterious illusion of the person whose back she spotted in Prague though there was no rational ground for her escape to London. All her behaviour relies on the subconscious impulse of seeking her mother, evoked by the atmosphere of Prague. The action of characters associated with their Jewishness then relies mostly on instinctive perception of space that influences their future existence.

In her utter despair, the heroine turns instinctively to the original maternal aspect of water which could bring her inner peace and revelation: “I felt as if it would be a refuge to get away from the streets; perhaps the boat would take me where I could soon get into a solitude.” (DD 339) The image of a character standing on the bridge looking down on the river seems to be the central point in the radial structure of *Daniel Deronda*, both in the sense of spiritual reflections of the Jewish characters who seek any further direction of their unstable existence

and in the sense of meeting points (in the case of Mordecai who waits for Daniel on the bridge to announce him he is the prophet). For Eliot the bridge thus plays the role of a mystical point in space whose philosophical dimension could be related to Heidegger's dwelling in space. As Heidegger points out, the bridge belongs to “the domain of our dwelling”, however, “it is not limited to the dwelling place” since it “extends over the buildings”, being associated with the dwelling in the open air.[242]

Similarly to George Eliot's thematic occurrence of the bridge in *Daniel Deronda*, Heidegger ascribes the bridge the philosophical potential of creating a site out of a location: “The bridge gathers the earth as landscape around the stream”, creating an assembly out of the thing, gathering the fourfold of the human existence. “Only something that is itself a location can make space for a site” where “a location comes into existence only by virtue of the bridge. [...] By this site are determined the localities and ways by which a space is provided for.”[243]

Heidegger distinguishes two categories of understanding space: In case of the bridge the space is made by position, being represented as **spatium** (a mere something at some position). The dimension (height, breadth, depth) can be abstracted from space as intervals, represented as the manifold of the three dimensions. The room made like this is no longer determined by distances, does not relate to spatium but **extensio** (space as extension) which contains no spaces/ places (space as interval).

With respect to Heidegger's philosophy, Eliot's use of the concept of the bridge can be classified as extensio, since it contains no spaces, being mainly used for philosophical, mystical revelations where the bridge bears symbolic meanings in the context of the Jewish culture.

Thus the heroine standing on the bridge contemplates the basic question of human existence before entering the boat: “I wanted to have a little time and strength to think of life and death.” (DD 239) Using the thematic concept of the river for contemplation, the author, as in other novels, relates the water element to the theme of death. Meletinski sees the mythological concept of the river as a boundary between life and death, the general character of the river in its relation to space being further projected as cosmic.[244]

Mirah's existence on the brink of collapse seems to be heading into a spiral whose

242 Martin Heidegger, Building, Dwelling, Thinking. *Poetry, Language, Thought* (New York: Harper Colophon Books, 1971). 12 Aug 2010. <http://evans-experientialism.freewebspace.com/heidegger7a.htm>.

243 Heidegger, web.

244 Meletinski, *Poetika mýtu* (Praha: Odeon 1989) 226.

movement would be stopped by the prophetic intervention of Deronda. The desperate heroine sees no point in taking any direction, heading her thoughts towards suicide: “I got up and walked and followed the river a long way and then turned back again. There was no reason why I should go anywhere. The world about me seemed like a vision that was hurrying by while I stood still with my pain.” (DD 239) Mirah's romantic rambling along the river and her belief in her predestination to die at a certain point of her existence in water expresses her “terror of the world” where death is associated both with the elements of water and fire. This notion of natural elements is very close to Hardy's treatment of the same aspect of space construction of *The Return of the Native* or *Far from the Madding Crowd* (see chapter on The Role of Natural Elements).

As a part of the spatial construction of the inner space of the heroine, water in association with fire seems to follow Bachelard's poetics of space. As Mirah reflects upon her perception of the world on the verge of suicide: “This life seemed to be closing in upon me with a wall of fire – everywhere there was scorching that made me shrink. The high sunlight made me shrink. And I began to think that my despair was the voice of God telling me to die.” (DD 240). In that respect the scene of the heroine approaching death reminds of Hardy's naturalistic vision of *The Return of the Native* in which Mrs. Yeobright dies on the heath. Nevertheless, Mirah's death contemplation displays more symbolic connotations. Her personal crisis develops into a metaphorical picture of the wandering of the Jews: “Then I thought of my People, how they had been driven from land to land and been afflicted, and multitudes had died of misery in their wandering – was I the first?” (DD 240); the sacrifice to the nation should then justify her suicide.

Eliot, in comparison with Hardy, put more emphasis on the historical relevance of the symbolic use of space categories. The character's visions associated with their inner spaces have more allegorical meanings than in Hardy's use of natural metaphorical images. Death is in Mirah's thoughts metaphorically associated with the space of hell (“I saw no pathway but to evil”), through the motifs of heat and fire (“in the midst of flames”) which in Frye's terms[245] correspond with the mythical apocalyptic imagery. In her painful inward perspective, the heroine finds herself enclosed in the space of “the sky and the river and the Eternal God” in her soul. (DD 240) With respect to the aforementioned imagery Eliot here uses the basic elements of Heidegger's existential philosophy of the fourfold (the sky, the earth (water), the divinities, mortals), relying on the symbolic aspects of existence in space.

245 Northrop Frye, *The Anatomy of Criticism: Four Essays.* 1957. 10th ed. (New Jersey: Princeton University Press, 1990).

8.4 The Sense of the Past Confronted with the Present

Space time relations in *Daniel Deronda*, in accordance with Deleuze's theory, correspond with the notion that time contains more dimensions than space.[246] *Daniel Deronda*, like Proust's work[247] analyzed by Deleuze, is "not oriented to the past and the discoveries of memory, but to the future and the progress of an apprenticeship. […] the hero does not know certain things at the start, gradually learns them, and finally receives an ultimate revelation," ensuring a linear character to the development of the Search.

The main character of *Daniel Deronda* also displays the tendency to be sensitive to signs, to consider the world as an object to be deciphered, with the necessary encounters, as Deleuze points out in his philosophical treatise. Lost time, in case of Proust's work, says Deleuze, is also the time wasted; and using memory as a means of search is in Daniel Deronda's case associated with the time whose track becomes lost. The hero does not know yet, and will learn it later in *Daniel Deronda*; "he is under a certain illusion, which he will ultimately discard" with "the movement of disappointments and revelation, which imparts its rhythm to the Search as a whole, […] oriented to the future, not to the past"[248], as Deleuze mentions the transcendence of a mere recollection.

The plurality of worlds in Eliot's last novel can be associated with Deleuze's notion of learning as the interpretation of signs:

> The Search is presented as the exploration of different worlds of signs that are organized in circles and intersect at certain points, for the signs are specific and constitute the substance of one world or another. […] The worlds are unified by their formation of sign systems emitted by persons, objects, substances, we learn by deciphering and interpreting. (Deleuze, Proust and Signs 4)

In a number of George Eliot's novels, grand European history stands in contrast with the 19th century English reality of space of both the country and the city. In *Daniel Deronda* the poverty and shabbiness of the London Jewish community contrasts with great historical events of the Jewish nation. Realism representing commonplace events is perceived as unbearable by the narrator who would look for escape into the historically famous periods and culturally remarkable places.

The main character of *Daniel Deronda* representing the Wandering Jew rambles

246 Gilles Deleuze, *Proust and Signs.* Trans. Richard Howard. (Minneapolis: University of Minnesota Press, 2000) 26.
247 Marcel Proust, *In Search of Lost Time or Remembrance of Things Past (À la recherche du temps perdu).*
248 Deleuze, Proust and Signs 4.

through the parts of London inhabited by common Jews, walks into synagogues and Jewish shops observing human faces, postponing any action in search for Mirah's family, as he could not “continuously escape suffering from the pressure of that hard unaccommodating Actual, which has never consulted our taste and is entirely unselect.” (DD 418)

The narrator speculates of transporting the scenes imaginatively to another part of Europe, including time transformation into a historically remarkable period of the Middle Ages:

“Lying dreamily in a boat, imagining oneself in quest of a beautiful maiden's relatives in Cordova elbowed by Jews in the time of Ibn-Gebirol[249], all the physical incidents can be born without shock.” (DD 418)

The imaginary shift in space-time relations, from London to medieval Spain, refers to the narrator's aim to relate Daniel Deronda within the Spanish branch of his Jewish ancestors, becoming a part of grand history. Water is seen here as the source that evokes the character's imagination into vivid pictures from the heroic past, related to his unconscious.[250] The space of cultural otherness of the Jewish parts of the city is projected in accordance to the poetics of naturalism where the ugliness and shabbiness of the space of the Jewish quarter could, according to the narrator, become bearable thinking of the medieval context when the Jewish history became significantly heroic:

“Or if the scenery of St. Mary Axe and Whitechapel were imaginatively transported to the borders of the Rhine [...] when [...] the crouching figure of the reviled Jew turned round erect, heroic, flashing with sublime constancy in the face of torture and death [...]” (DD 419)

Projecting the dismal, commonplace 19th century environment against the heroic past of the Jewish nation, the narrator stresses the importance of the “poetic energy” of a literary subject who is free to use the “force of imagination that pierces or exalts the solid fact.” (DD 419). With respect to the space-time relations, Eliot's last novel then seems to be departing far from the category of the so called “realistic fiction”.

249 Solomon Ibn-Gebirol, a Spanish-Jewish melancholy poet of the 11th century, thematically imitating the Bible, reflecting upon divine mediations. Israel Abrams, *Chapters on Jewish Literature* (Boston: IndyPublish, 2005) 22 Sept 2010. <http://www.authorama.com/chapters-on-jewish-literature-10.html>.

250 For Daniel's relation to the current of the Thames see the chapter on The Role of Natural Elements.

8.5 The Space of the River

The River Thames, generally associated with the projection of existential feelings of the Jewish characters, functions as the space of a visionary in *Daniel Deronda*. It forms a substantial part of the space occupied by Mordecai who identifies the space of the river with the space of his inner thoughts. The river functions as an impulse for imaginary travel to the distant world that the Jewish characters seek as a promised land. However, the river itself becomes an imaginary space in case of Mordecai who in fact does not need to perceive the physical presence of the river which has the potential to exist only in his mind.

As it was already mentioned, Mirah's brother Mordecai represents a character whose existence of a wanderer preparing for the journey towards death is closely related to the space of the river. As a romantic visionary, he seeks open spaces to reflect upon eternity, reminding himself of the moments of the past which became crucial for his unrealized journey to Palestine. At the same time, he travels through imaginary spaces, seeking the poetic impulse of the sunrise or sunset sky, with the visions of God appearing as one “distantly approaching or turning his back towards him, darkly painted against a golden sky.” (DD 524). He longs to see the “wide sky”, reaching the vista of bridges, feeling the presence of **the Being** in nature, even in the space of the city, on the river, Mordecai himself standing on the bridge. In the course of the novel the meditation, breadth and calm of the river become connected with all three Jewish characters (Mirah, Daniel, Mordecai). Mordecai's desire to get “as far as the river” means symbolic freedom and continuation of his prophetic vision. The river represents two basic meanings of the symbolic boundary between life and death and a crucial meeting point. Both functions are interwoven in the case of Mirah whom Daniel meets by the river at the moment she intends to commit suicide as well as in the case of Mordecai whose life journey approaches its end at the moment he symbolically waits for Daniel on the bridge.

In the vertical division of space Daniel sits down in a boat, floating with the current, and Mordecai stands on the bridge above Daniel, his face illuminated by the sunset, articulating a prophetic speech. The characters function as icons whose hierarchy symbolizes the positions of cultures and religions essential for the whole novel. At the same time, the static position of the prophet on the bridge waiting for the next messenger who would continue in his messianic project spatially defines the general aim of the novel. The bridge further functions as a meeting place for spiritual messengers as Daniel takes over the role of Moses from Mordecai, and his future task is to lead the nation to the Promised Land. The symbolic place of the meeting on the bridge plays a crucial role in the transposition of

Mordecai's spirituality into Daniel.

The two basic parts of the plot of *Daniel Deronda* which concern the characters' search for their identity and home reflect two different attitudes of the Victorians towards perceiving space from the male and female point of view. In the novel's conclusion, Daniel is looking for the homeland of his forefathers somewhere in the East whereas Gwendolen, after her husband's death, is able to return home to understand and enjoy the quiet place, now perceived as a restful escape from the "Satanic masquerade". She comes back from the symbolic purgatory represented as the metaphorical space by "evil spirits", "human mummery" and "serpent tongues" (DD 842). Her married status as well as the world she comes back from is felt as an "unutterable experience", "strange unreality" as the heroine feels like the one who had visited the spirit world (DD 844). Nevertheless, her perception of the present fictional reality becomes stabilized as her consciousness returns from the "dreamland" to a "wakeful vision" of her home.

The narrator is able to distinguish the perception of space as given from different points of view of various characters depending on their social status, origin and wealth (concerning Gwendolen who oscillates between wealth and poverty, economically dependent on her marriage; Daniel, who is reasonably well-off but in search of his identity; and finally Mirah, whose misfortunes concern both the economic difficulty with serious existential troubles and the search for her origin and family). In the context of the 19th century George Eliot creates, in some respects, a truly modern aspect of constructing space of the novel.

8.6 The Aspect of Randomness in Daniel Deronda

As the omniscient narrator specifies in the opening meditation of Chapter LVIII, Book VIII of *Daniel Deronda*, the aspect of distancing far and close objects in terms of the space and time relations becomes insignificant since the narrator finds extension "a very imperfect measure" (DD 778), reflecting on the relativity of time in connection with the randomness of the movement in space depending on the arbitrariness of fate influencing the course of human life throughout the world. In the following passage the authorial subject tends to criticize the narrowness of the local context which seems to have the permanently negative connotation of no further prospects on the one hand, and defines the aspect of worldliness which becomes misunderstood by the locals, on the other. The general metaphorical movement of the subject then reflects the radial structure of space of the novel:

> A man may go south, and, stumbling over a bone, may meditate upon it till he has found a new starting-point for anatomy; or eastward, and discover a new key to language telling a new story of races; or he may head an expedition that opens new continental pathways, […]. Such differences are manifest in the variable intensity which we call human experience, from the revolutionary rush of change which makes a new inner and outer life, to that quiet recurrence of the familiar, which has no other epochs than those of hunger and the heavens. (DD 778)

From the passage quoted above it becomes clear that the omniscient narrator criticizes the local aspect of Victorian lifestyle in favour of the arbitrariness and multiplicity of experience in which the freedom of movement is guaranteed.

In *Daniel Deronda,* George Eliot opens new possibilities of the space concepts, limiting both the potential of the Romantic projection of space into the characters' feelings as well as the realistic concept in which the function of the space descriptions concentrates on illustrating the social life of the characters. The author's concepts of spaces rely on the symbolic quality of the elements (like the sea), retreating into the inner space of the character's mind (the dream space, inner space). The way the space is felt or perceived depends on the particular character (Gwendolen's part, Mordecai and Mirah representing the Jewish environment and finally Daniel Deronda standing in between the two). All parts of the space representation seem to be bound by the symbolic quality of water.

Eliot's international and multicultural context of space of *Daniel Deronda*, focusing especially on the European space context, stands against the concepts of space of the native and the local rustic life of England, stressing the difference between the dynamic, worldly space that has the potential to become changed through the variety of possibilities, and the permanence of the basic Victorian values. Eliot's last novel no longer seems to prefer the latter which became the focus of her previous novels from the rural space context (*Adam Bede*, *The Mill on the Floss*, *Silas Marner*).

9. Conclusion

Analyzing the space of the Victorian novel, I initially found that the space in the novels of the Brontë sisters is characterized by the central position of the house and its interior. The landscape becomes blurred and invisible (e.g. covered by snow), causing confusion and evoking the feelings and desires to get somewhere else, to proceed further, to experience freedom (as the Brontë sisters' and George Eliot's heroines try to do, in the process of rambling or escaping). Nevertheless, in the space there are boundaries and limits that are difficult to overcome, producing the tragic aspect of the Victorian novel. Emily Brontë and George Eliot stress the potential threat of the open space or outside space (the river in *The Mill on the Floss*, the influence of darkness and supernatural forces in *Wuthering Heights*). On the other hand, Thomas Hardy abandons the classical Victorian strategy of the centrality of the house as a safe, domestic place and concentrates on the vastness and wilderness of the open landscape that is, however, limited by the specific system of boundaries which may be associated with the Immanent Will or with the presence of Fate (which is employed both in Hardy's and Eliot's novels). In general, all chosen Victorian authors problematize the traditional concept of the house as a safe retreat, abandoning or even rejecting the idea of a Victorian home, no longer respecting, in their novels, the social norms and moral values of the 19th century society.

Relying first on the theoretical approach of Deleuze and Guattari's notion of the smooth and striated space, I found out the structures described by the two terms become reflected mainly on the surface of space. Therefore I have worked with the categories of the smooth and the striated, especially in relation to Deleuze's notion of time (classified by Deleuze as the traditional linear or cyclical concept of Chronos and further diverging into Aion in which the past subdivides the present to infinity.) The philosophical concept of Aion has been subjected to analysis principally in Thomas Hardy's Wessex novels. However, analyzing the concepts of space in the Victorian novel I found it necessary to include another theoretical approach to grasp the archetypal and symbolic meanings of space representation as they seem to be deeply rooted in the structure of the Victorian novels of the aforementioned authors. Gaston Bachelard's *Poetics of Space* contributed to the analysis of the space construction of *Wuthering Heights* and *Jane Eyre*. The theory focuses on the depth of the inner spaces as well as on the symbolic quality of space. At the same time Deleuze's treatise

on *Proust and Signs* was used with respect to the analysis of the inner spaces of the mind in *Daniel Deronda*, focusing especially on Deleuze's notion of the unconscious associations evoking other images and visions which Eliot's characters of her last novel seem to display.

The chapter devoted to the space analysis of the Brontë sisters' novels additionally makes use of Michel Foucault's functional relations in space. In his essay on *Different Spaces* Foucault in this respect defines the term emplacement, referring to the organization of space by means of functional relations. Emplacement may thus replace Bachelard's usage the specific place (a house) to organize space. The shift from the local to the functional concepts of space results in creating a functional relation between places where the aim is not to form the unity (since the unity of space reflects the specifically theological meaning, typical of the 19th century novel) from which namely George Eliot seems to digress in her last novel *Daniel Deronda*.

Considering first the surface of space, I found in the concepts of space of the Victorian novel that space becomes mostly striated due to the centrality of houses in the Brontë sisters' novels, among others. Nevertheless, what pervades in Hardy's Wessex novels and in the notion of the landscape of the heath in *Wuthering Heights* is the smooth space, intensified by the concept of the will (Schopenhauer's notion of the cosmic immanent will on the one hand and Nietzsche's will to power as well as the will to nothingness on the other.)

Focusing on the traditional interpretation of Hardy's fatalism, I found that the individuals existing in the space of Hardy's novels are pressed by time accumulated in the Wessex region. Their present existence in space is limited and affected by the ancient past of the region which seems to "exhale" the historical continuity of the local ancestors (as in the case of *The Return of the Native*). Therefore, I have used the notion of Deleuze's Aion in which the past affects the present and subdivides it to infinity. Instead of the presence of the cosmic Immanent Will, Deleuze's Aion can be used to grasp the limitations of individuals pressed by the notion of Fate. Moreover, Nietzsche's will to nothingness permeates the lives of the characters existing in Hardy's Wessex, suggesting that the courses of their lives could have been different, had they displayed, theoretically, the will to power.

Interestingly enough, the authorial preference of the open, smooth space does not mean absolute freedom of movement of the characters on the heath, in the wood etc. In spite of being enlarged to the vertical and horizontal maximum, the space of the Wessex novels

becomes limited by the set of given boundaries that are difficult to cross or overcome. In a way, the unity of place produces the tragic aspect of Hardy's novels which was, however, treated with a hint of irony by the author. (The examples of the ironic treatment of tragedy could be found namely in the structure of *The Return of the Native* or in *Tess of the d'Urbervilles*). Therefore, Hardy's complex spatio-temporal relations demonstrate that both time and space gave rise to the tragic aspect of the Wessex novels.

The second chapter of the thesis takes into account the assumption that fictional space becomes frequently shaped not only by the solid ground but also by the element of water. Therefore, water is treated on basis of two principles: the first one grasps water space with respect to Deleuze's and Guattari's hydraulic model in which water becomes projected as a type of the smooth space, or displaying, at least, the omnipresent potential to become smooth in a threatening form. The focus on the river flood becomes transparent both in George Eliot's *The Mill on the Floss* and in Graham Swift's *Waterland*. Swift's novel, written in 1983, should demonstrate the spatial structure most intensively related to the space of water that permeates the narrative, thus creating a kind of smooth space in spite of the process of human striation (land reclamation against flood and natural siltation). The extension of the topic into the 20th century should further prove Swift's affinity to the Victorian novel. Being influenced by the themes and motifs from Charles Dickens' novels (*Great Expectations*, *Our Mutual Friend*), Swift related *Waterland* to the region of the Fens, taking into account the traditional values of respecting one's origin as well as the natural relations of the cyclical structure of time.

Secondly, the water space is treated with respect to the dichotomy of the **space of water** and the **space with water**, regarding the role of the natural elements which constitutes a substantial topic of the third chapter. Using the Kantian principle of analogy (in which Victorian symbolism becomes subordinated to moral order) water can be interpreted as the basis of the symbolic representation of natural boundary difficult to cross (both in the Victorian novel and in *Waterland*). Therefore, the symbolic role of water becomes suppressed in the general concepts of space of the Victorian novel. Nevertheless, water as the archetypal element remains connected with death, representing the tragic aspect and symbolic chaos disorganizing space. The use of literary symbolism when projecting the space of the Victorian novel reflects the difference between the social norm that limits the author's possibility of literary expression and the world that is incommensurable with their subjective spiritual

heritage. The means of representation they used are therefore in a paradoxical contradiction to the social and literary norm. To some extent, George Eliot overcomes the symbolic principle in her last novel as the inner spaces of the mind become related to water, finding the new way of transcendence.

The fourth chapter (House and Universe) further follows Bachelard's theoretical principles of spatial relations in connection with the unconscious and subconscious of the human mind, with respect to his *Poetics of Space*, concentrating on the centrality of houses in the works of the Brontë sisters, namely in *Jane Eyre* and *Wuthering Heights*. As the house remains a central retreat of the local inhabitants of the fictional region resembling the Yorkshire moors, it simultaneously constructs barriers, both physical and social, to be protected from the intrusions from the outer world. Paradoxically enough, the function of the house therefore changes from the safe core of the family life into a prison, both mental and physical, which requires an intensive human effort to be reversed back to the standard way of living or, in case of the two main heroes, to be transcended into a new form of existence. As the natural conditions of space outside frequently correspond to the natural spontaneity of the romantic individuals, their sensuous expression remains diminished and suppressed by Victorian morality. The intrusion of natural elements, including the presence of the character of Heathcliff who in a way functions as the embodiment of natural force, is therefore in Wuthering Heights considered as a disturbance of the social order, which is, however, restored in the end of the novel. Society thus feels the need to be protected from an inhospitable nature and apparently “immoral characters” who represent nature. Nevertheless, in spite of isolating the romantic otherness, the historical continuity is in the end ascribed to the house on the Heights, following a kind of sublimity of the place, confirming a pervading romantic principle.

Chapter five, The Closed Space, continues exploring the space of *Wuthering Heights* and *Jane Eyre*, concentrating on the influence of the genre of the Gothic novel, especially with respect to the focus on the “uncanny”. Though the general impact of the Gothic tradition on Charlotte Brontë's novel *Jane Eyre* is not significant, the role of the closed space pervades in the initial three episodes, mainly concerning Thornfield Hall. The elements of inner space become closely associated with the Gothic motifs of terror, violence, nightmare and blood. Nevertheless, the functional perspective of the novel shifts from Thornfield to other places to

create a set of functional relations in Jane Eyre's existence. Thus we can consider the impact of the uncanny as a mere episode in the heroine's life stages.

The closed space of *Wuthering Heights* was subjected to a more detailed analysis. From the general projection of the house that is turned into a prison in the course of the novel, I came to a conclusion that space of *Wuthering Heights* is **seemingly** closed since it opens towards the transcendence of space in relation to the supernatural, opening the spaces towards the otherworld, with respect to Edmund Burke's notion of the "sublime terror". The two main heroes seem to move towards the other and their transcendence towards death is closely related to the space of the moors. We may say that love becomes romanticized in the space of the Heights, the psychological horizon is still to be overcome.

The last chapter concentrates on George Eliot's *Daniel Deronda* where the novel's main characters shift from the physical space, represented by landscape, towards the dimension of the inner spaces of the mind, reflecting Eliot's romanticism, elaborating the multiplicity of images and visions (Deleuze). *Deronda* focuses on the shift from the traditionally Victorian regional perspective towards the decentralized metropolis, creating the radial space structure of the novel in which the theme of displacement and arbitrariness of the place of one's existence becomes crucial for the main hero. Nevertheless, the main heroine is to maintain the Victorian tradition of staying at the place of her domestic roots, while in a way confirming the theme of dislocation as her further existence becomes uncertain in the end of the novel. In *Daniel Deronda* the conventional symbolism of space shifts towards the concepts of empty spaces where Deleuze's notion of the smooth space functions as the diagram of the universe. Reflecting on Zionism, the novel explores the globalized world, stressing the randomness of human existence.

On the whole, the initially centralized spaces of the Brontë sisters' and George Eliot's regional novels become widened, enlarged and opened up to the sky dimension (in Thomas Hardy's Wessex novels) and towards the ocean (George Eliot's last novel). The seemingly closed space (in the case of the house on Wuthering Heights) opens towards the transcendental and the uncanny, reflecting the hidden parts of the unconscious as they are described by Gaston Bachelard in *The Poetics of Space.* As the "inhabited space transcends

geometrical space"[251], the notion of the "psychological space" may be reached, especially in the analysis of *Daniel Deronda*.

Generally, in the course of the second half of the 19th century the concepts of space move from the Victorian house and garden (*Wuthering Heights*, *Jane Eyre*) towards the open space (Hardy's Wessex) and towards the **multiplicity** of spaces, as demonstrated in the European context of space in *Daniel Deronda*. The centrality and unity of space related to its regional or rural aspect thus becomes shifted towards the modern, globalized space of the following century.

Simultaneously, the late Victorian novel discovers the inner spaces of the mind, exploring the process of deterritorialization, displacement and decentralization (*Daniel Deronda, Tess of the d'Urbervilles*).

Surprisingly, the space of the Victorian novel is populated by the characters who display the features of Romantic heroes. Their romantic desires become reflected in the movement of characters, represented by the following scheme:

1. Jane Eyre's romantic desire to get over the horizon which is contrasted, however, with her values of domesticity. The appearance of the "tamed" romantic character of Rochester proves the collision of the romantic characters within the sphere of the Victorian influence.[252]

2. Catherine and Heathcliff: the spiral of movement thwarting them into the chaotic existence resulting in their early death, their romantic rambling, freedom of spirit, desire for unrestricted motion.

3. Maggie Tulliver, romantic desires, breaking conventions as a child, ideals of joining the gypsy community, inheriting indoctrinated moral codes of behaviour which produce the feeling of disillusionment with free movement; the river projected as her destiny, on her way of escape it is too late to stop.

4. Hardy's characters: unique romantic individuals difficult to trace, some characters bear romantic features (Tess can be interpreted as one of them, however, her will to nothingness, succumbing to her fate overpowers all desires if there were any). Hardy seems to have created the characters of romantic outcasts (Tess, Diggory Venn, Fanny Robin, Sergeant

251 Gaston Bachelard, *The Poetics of Space.* 1958. Trans. Maria Jolas (Boston: Beacon Press, 1994) 47.

252 In relation to the romantic conflict with the Victorian morality the term "tamed" was used by Virgil Nemoianu in *The Taming of Romanticism*. *European Literature and the Age of Biedermeier* (Cambridge: Harvard University Press, 1984).

Troy, Giles Winterborne), most of them becoming absorbed by the environment.

5. Daniel Deronda: a romantic character of unknown origin, an orphan looking for his identity, ignoring high social status and his prestigious position in society, ideals of freedom of the Jewish nation, going back towards his roots, willingness to fight for his nation.

The position of romantic characters in the space of the Victorian novel becomes rather problematic since space bears hardly any marks of Romanticism, it is the space limited or non-present.

The thesis has been written to overcome the reductive views of George Levine[253] or Leonard Lutwack[254] who tried to create a kind of scheme according to which space in literature of the specific period may work. Lutwack's classification of the romantic expanse opposed by the notion of the Victorian enclosure may contribute to the space analysis of the Brontë sisters' novels. However, Lutwack's views may sound simplifying in the context of the Victorian novel in general.

In *The Realistic Imagination* Levine claims that in correspondence with Victorian social traditions the fictional countryside of the novels is created to represent the "life of moderate expectations"[255] with little psychic intensity where even nature is "domesticated" and made use of in restraining its energy to function in parks, gardens and farms. The "unrestrained nature"[256] does not point towards respecting the social order and moral rules and in fact endangers those who are associated with rambling in the open space.

Further, Levine thought space of Victorian fiction does not need the noble ideals associated with high mountains. It is content with "the cultivated peace of the valley"[257] since the space in the heights is accompanied with disasters, overestimated expectations or unfulfilled desires. The heights generally represent a place where society is not present or forms a society out of the ordinary. Such statements could have become the starting points for the analysis of such places as Rainbarrow in *The Return of the Native* or the house on Wuthering Heights. However, Emily Brontë's masterpiece definitely projects more levels of interpretation.

253 George Levine, *The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterley* (Chicago: University of Chicago Press, 1981).
254 Leonard Lutwack, *The Role of Place in Literature* (New York: Syracuse University Press, 1984).
255 Levine 204.
256 Levine 205.
257 Levine 205.

Moreover, Levine's Victorian model of “The Landscape of Reality” has been, hopefully, overcome by the potential of the open landscape of Thomas Hardy's Wessex, created with its own space-time relations and rules based on the notion of Fate, or by George Eliot's spatial concepts in her last novel. Even the Brontë sisters' novels reveal more aspects throughout the analysis of space, especially with respect to the seemingly enclosed space of the house rooted in the tradition of the Gothic novel.

However, at least from the examples analyzed as the subject of the dissertation, the Victorian novel seems to have created literary works of unique quality and origin which cannot be classified according to schemes or unified functions. Moreover, the use of two methodological approaches to the given topic proved the variety of the functions of space in Victorian literature. From the range of primary texts it has become clear that the surface of space can be generally considered either smooth or striated, with respect to the potential of space to become smooth out of the striated one, and vice versa. The general characteristics of the smooth space can possibly become associated with romanticism, as the characters who occupy the smooth space tend to ramble in the open space, hesitating to become rooted in one particular place. The qualities of the smooth space can therefore be ascribed to the space of the Wessex novels, *Wuthering Heights* and both of the novels by George Eliot analyzed in this dissertation. However, space “striated by walls” (in Deleuze and Guattari's terms) plays an essential role in both Brontë sisters' novels (*Jane Eyre*, *Wuthering Heights*) as well as in *The Mill on the Floss* as the process of space striation becomes the crucial civilizing aim, naturally reflected upon by Victorian society.

The necessity to include another theoretical approach proved vital for the space analysis of the central interiors (the house on Wuthering Heights) as well as for the analysis of the relation of natural elements to the space of the Victorian novel. The inner spaces of the human mind in *Daniel Deronda* would have become impenetrable without including the theoretical principle related to the hidden parts of the human consciousness, partially depending on the archetypal and symbolic qualities. Finally, *Daniel Deronda* appeared as the work that deserves further attention in the context of our globalized and culturally and religiously dislocated contemporary world.

Resumé

Tato práce se zabývá pojetím prostoru viktoriánského románu nejprve v jeho povrchové struktuře a posléze zkoumá hloubkové vztahy těchto struktur k archetypálním a symbolickým složkám prostoru v literatuře. Ke zkoumání „povrchu“ byla využita filosofie pojetí prostoru francouzských filosofů Deleuze a Guattariho, kteří v kapitole knihy *Tisíc plošin*[258] rozlišují prostor hladký (nomádský) a zvrstvený (civilizačními zásahy). První zmíněná kategorie se opírá o expresivní estetiku ztvárnění prostoru, o to, jak je prostor vnímán autorským subjektem nebo vypravěčem. Druhá zkoumá ztvárnění prostoru z pohledu mimetické estetiky, způsob, jakým je prostor konstruován a „zvrstven“.

Další část práce využívá filosofickou perspektivu vnímání prostoru francouzského filosofa Gastona Bachelarda, jehož *Poetika prostoru*[259] zachycuje fenomenologii básnického obrazu s důrazem na vnitřní prostor domu, jehož je v práci využito zejména v kapitole Dům a vesmír (House and Universe) zabývající se prostorem románu *Na Větrné hůrce*.[260]

Práce se zaměřuje na vybrané romány viktoriánské doby, které nesou jisté společné znaky (centralizace prostoru, otevřenost krajiny, vztah k místu nebo určitému regionu), a v tomto směru podrobuje analýze romány sester Brontëových (*Na Větrné hůrce*, *Jana Eyrová*[261]), Thomase Hardyho a George Eliot (*Mlýn na řece Floss*, *Daniel Deronda*).

Stěžejní část práce analyzuje hlavní (tzv. wesexské romány) Thomase Hardyho, jejichž otevřený prostor krajiny vřesoviště (Egdon Heath) nabízí Deleuzovu interpretaci hladkého prostoru, rozšířeného do vertikálního i horizontálního maxima s nejasnou hranicí mezi obzorem a oblohou, prostoru, v němž hrdinové sblíženi s prostředím, v němž žijí, využívají i hmatových kvalit prostoru (Deleuze, Guattari, „the tactile qualities of space“) umožňující snadnou orientaci i v prostoru noci. Úloha cest na vřesovišti opět podporuje teorii hladkého, nomádského prostoru, neboť poloha cest se mění s bující vegetací hlodaše a vřesu.

Tradiční pojetí prostoru Hardyho románů vychází ze Schopenhauerovy filosofie přítomnosti tzv. imanentní vůle, která činí z prostoru vřesoviště místo spjaté s osudovou tragičností, jíž není možno uniknout. Tato práce rozšiřuje pojetí imanentní vůle o Nietzschovu

258 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), český překlad *Tisíce plošin* vydalo nakladatelství Herrmann a synové v roce 2010.

259 Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1994), česky vyšlo v nakladatelství Malvern v roce 2009.

260 Emily Brontë, *Wuthering Heights.* 1847, český překlad Květa Marysková, 1978.

261 Charlotte Brontë, *Jane Eyre.* 1847, překlad Jarmila Fastrová, 1994.

vůli k moci (Will to Power), v případě postav Hardyho románů o vůli k nicotě a nečinnosti (Will to Nothingness). Tragičnost lidského osudu tak nemusí nutně souviset s podmanivou „mocí“ prostoru a krajiny, ale spočívá v pasivitě hrdinů a jejich neochotě zvrátit koloběh života ve svůj prospěch. V tomto smyslu práce komentuje i Hardyho ironické využití struktury klasické řecké tragédie. V souvislosti s přítomností imanentní vůle jako další dimenze prostoru Hardyho románů se práce zabývá i tématem asimilace postav v jejich vztahu k prostředí, vnášející do Hardyho románů další tragický prvek. Asimilace postav přerůstá v mnoha případech k pohlcení postav prostorem (např. prostor lesa v románu *Lesáci*[262], *The Woodlanders*, tragicky absorbuje postavu Gilese Winterborna, který kvůli nenaplněnému milostnému vztahu odmítá žít).

Kapitola pojednávající o prostoru wessexských románů nese název Překročení hranice (Crossing the Boundary) a zabývá se, mimo jiné, i pohybem postav v krajině a prostoru. Postavy, které řeší existenciální problém ve vztahu k prostoru, narážejí, většinou ve snaze opustit vymezený prostor, na horizontální hranice a řeší tento problém pohybem vertikálním. Tento pohyb lze charakterizovat jako pohyb směrem k věčnosti nebo k neznámému, vedoucí k izolaci jedince v rámci daného lidského společenství (příkladem takových postav, využívajících k pohybu po vertikále strom nebo mohylu, jsou Giles Winterborne z románu *Lesáci* nebo Eustacie Vyeová z *Rodákova návratu*). Pohyb postav, jejichž existence je předurčena k tragickému zániku, je v kapitole označován jako spirála znamenající útěk bez naděje na záchranu po překročení hranic jednotného (a jediného) prostoru Hardyho románů. Postavy stržené do spirály zániku zastupuje v Hardyho díle především Tess z d'Urbervillů, starosta casterbridgeský a Eustacia Vyeová, jejíž únik z vřesoviště končí v hluboké tůni pod jezem. Třetí typ pohybu postav vychází z jejich postupné asimilace s prostředím, vedoucí k jejich pohlcení prostorem lesa nebo vřesoviště. I tento zdánlivě přirozený pohyb splývání postav s prostorem vnáší, až na výjimky, do Hardyho románů tragický prvek.

Další tragický prvek nejen Hardyho románů je spjat s prostorem vody. Viktoriánský román se až překvapivě často obrací k chápání vody jako nebezpečného živlu, ohrožujícího existenci jedince v prostoru a přinášejícího smrt. Práce se snaží zachovat dichotomii vody jako prostoru (např. prostor řeky, moře, tůně apod.) a vody jako živelné pohromy, i když v mnoha případech (rozvodněná řeka v *Mlýnu na řece Floss*) obě pojetí splývají. Archetypální pojetí vodního živlu ve viktoriánském románu analyzuje kapitola nazvaná Úloha přírodních

262 Český překlad Hana a Aloys Skoumalovi, 1975.

živlů (The Role of Natural Elements), která si všímá Bachelardova[263] propojení ženského aspektu vody (Oféliin komplex) a jejího mužského pojetí (v případě vody jako básnícího živlu). Při bližší analýze vybraných děl z období viktoriánského románu dochází ke zjištění, že tragický motiv utopení nebo myšlenek na sebevraždu ve vodě prostupuje romány Thomase Hardyho i George Eliot(ové): *Mlýn na řece Floss*, *Daniel Deronda*, *Starosta casterbridgeský*[264] a *Rodákův návrat.*[265]

Kapitola zabývající se úlohou živlů v pojetí prostoru dále pracuje s principem analogie na základě Kantovy Kritiky soudnosti (*Critique of Judgement*), která v souvislosti s významem symbolických zobrazení přikládá důležitost morální funkci těchto obrazů. Symbolické výjevy ve viktoriánském románu obecně odrážejí propastný rozdíl mezi tím, co by jejich autoři chtěli vyjádřit nebo zobrazit, a tím, co jim dovoluje literární a společenská norma doby. Ve svém posledním románu *Daniel Deronda* George Eliot překračuje tradiční pojetí prostoru a živlů a posouvá tak původně strukturní analogický model zobrazení k moderní koncepci prostoru autorů 20. století, především modernistů.

Povrchovou strukturu prostoru řeky zastupuje v práci teorie „hydraulického modelu“ (The Hydraulic Model). Z filosofického pohledu Deleuze a Guattariho zaujímá voda dominantně hladký prostor (např. prostor moře). Lidská snaha „zvrstvovat“ vodní prostor (prostor řeky) za účelem využití vodní energie i vysoušené půdy znamená přítomnost nebezpečí, že se vodní živel, tak jako ve viktoriánském románu, obrátí proti lidské snaze kultivovat vodní svět, jak dokládá exkurz práce do literatury 20. století, analýza románu Grahama Swifta *Země vod*[266]. Swift zajímavě propojuje tradiční pojetí prostoru vody s moderními vypravěčskými postupy a využívá, patrně vlivem literární tradice, jejíž součástí je i viktoriánský román, motivů tragické smrti v řece, povodně a tématice respektu k přírodě i vodnímu živlu. Lze říci, že povrchová i hloubková struktura *Země vod* se nápadně podobá prostoru románů Charlese Dickense *Nadějné vyhlídky* (*Great Expectations*) a *Our Mutual Friend*, v nichž lze najít motivy objevující se ve Swiftově *Zemi vod*. Podobnost krajiny

263 Bachelard se zabývá teorií přírodních živlů v knihách *Water and Dreams. An Essay on the Imagination of Matter*, trans. Edith Farrell (The Dallas Institute of Humanities and Culture), česky *Voda a sny*, překlad Jitka Hamzová, Praha MF 1997, dále *The Psychoanalysis of Fire*, Psychoanalýza ohně, překlad Jitka Hamzová, Praha MF 1994, a *Air and Dreams*.

264 Thomas Hardy, *The Mayor of Casterbridge*, český překlad Jarmila Emmerová 1972.

265 Thomas Hardy, *The Return of the Native*, český překlad Kateřina Hilská 1997.

266 Graham Swift, *Waterland*, český překlad Alena Jindrová-Špilarová 1993.

úvodních scén *Nadějných vyhlídek*[267] i přítomnost Temže jako místa nálezu těla plovoucího v řece v úvodu románu *Our Mutual Friend*[268] dokládá spojitost prostoru románu Grahama Swifta s viktoriánským románem.

Ve srovnání s široce otevřenou krajinou románů Thomase Hardyho působí prostor románů sester Brontëových obecně tísnivým dojmem. Prostor Větrné hůrky sugestivně naznačuje přítomnost romantické, otevřené krajiny vřesoviště, která se ovšem jeví značně neurčitě, až nehmatatelně, ale postavy v otevřeném prostoru de facto nikdy nevidíme, jejich existenci pouze tušíme.[269] Pozornost vypravěčů *Větrné hůrky* se upírá spíše do prostoru domu, jehož postavení je v románu centrální a dokládá přítomnost aspektu popsaného mj. Sigmundem Freudem jako „das Unheimliche" („the uncanny", „tísnivé"). *Větrné hůrce* jsou v práci věnovány dvě kapitoly, Dům a vesmír (House and Universe), pojednávající o centrálnosti domu na Větrné hůrce a jeho vztahu k okolnímu světu, a kapitola Uzavřený prostor (The Closed Space), zabývající se vlivem gotického románu na pojetí prostoru v dílech sester Brontëových.

V Bachelardově teoretickém pojednání o centrálním postavení domu v prostoru (a vesmíru) dochází ke spojení podvědomých a nevědomých složek vnímání s okolním světem. Bachelard vidí dům jako centrální prvek prostoru, neboť z vnitřního, archetypálního prostoru vychází původní zkušenost člověka. Při vstupu do domu (neboli vnitřního prostoru obecně) dochází k aktivaci vnímání minulosti a k rozvoji imaginace, zejména v souvislosti s fiktivním prostorem, např. románovým. Centrálnost domu mimo jiné hraje důležitou roli v jeho funkci útočiště a kontaktu s okolním světem. V románech sester Brontëových by se zprvu mohlo zdát, že stejně funguje i dům na Větrné hůrce nebo domy, které poskytují útočiště Janě Eyrové. Jejich funkce ovšem paradoxně reflektuje jednak společenskou morálku viktoriánské doby a jednak archetypálně zakořeněný strach z neznámého (a tísnivého). Viktoriánská společnost, v románech sester Brontëových spíše její jednotka (rodina či uzavřené společenství) čelí vlivům okolního světa (v případě Větrné hůrky lze říci vesmíru) a buduje sídla, která je chrání před nepříznivými klimatickými podmínkami, ale i před vlivy „jiných světů". Vesmír, jehož by měli být organickou součástí, jako v případě romantického pojetí prostoru, jim připadá nebezpečný a příliš otevřený. Bezpečí a harmonie vnitřních prostor

267 Charles Dickens, *Great Expectations*, český překlad Emanuela a Emanuel Tilschovi 1965.

268 Viz článek Z. Berana "Allied to the Bottom of the River": Stratification of the Urban Space in Charles Dickens' Our Mutual Friend. In Litteraria Pragensia 20.40 2010.

269 V tomto duchu analyzuje prostor v románu *Wuthering Heights* např. J. Hillis Miller v knize *Fiction and Repetition (Seven English Novels*).

domů je však pouhou iluzí, neboť dům se jak v případě Větrné hůrky, tak i Drozdova (Thrushcross Grange) stává spíše vězením.

Dramatický střet viktoriánského pojetí světa a okolní romantické přírody vrcholí v konfliktu, do nějž vstupuje zástupce romantické individuality, který boří a ničí viktoriánské hodnoty i fyzické překážky oddělující vnitřní prostor od vnějšího světa. Spojitost s přírodou a prostorem vřesoviště umocňuje příval vášní ohrožujících viktoriánský stereotyp životních cyklů. Postava Heathcliffa ztělesňuje transcendentní pojetí člověka ve vztahu k prostoru, který obývá, a to na rovině intimního života i v rovině archetypální. Pro Bachelardovu poetiku prostoru je důležitým krokem vstup do „kosmického stavu bytí“, v němž se poetická imaginace intenzivně váže k prostoru lidské existence, s důrazem na hodnotu prvku nevědomí. Archetypální pojetí prostorových vztahů však přináší i dojem nově objevených prostor, kde každý autor vnáší spolu se symbolikou prostorových vztahů současně i nové, originální pojetí. Tyto archetypy ve viktoriánském románu současně odrážejí rozvrstvení společnosti, zvyky i morálku, zejména v souvislosti s budováním obranných (a ochranných) hranic prostoru. Tyto hranice mají zároveň izolovat přítomnost „tísnivé“ Jinakosti, která proto zůstává potlačena v podvědomých oblastech vnímání.

V celkovém pojetí prostoru Větrné hůrky však nad temnými zákoutími domu a spletitým labyrintem chodeb vedoucích do lidského podvědomí převládá jednota romantické individuality s přírodou a snaha dosáhnout transcendentálního propojení s milovanou bytostí. Tuto formu romantické existence však rozdrtí viktoriánská mašinerie předsudků, důležitosti společenského postavení a morálních dilemat hlavní hrdinky.

Kapitola Uzavřený prostor (The Closed Space), navazující na pojetí domu jako součásti vesmíru zejména v románu Emily Brontëové, se soustřeďuje na prvky spojující *Větrnou hůrku* s tradicí gotického románu. Kromě základního pojetí prostoru jako uzavřeného, děsivého místa, omezujícího pohyb a osobní svobodu hlavních postav, jsou v románu *Na Větrné hůrce*, ale i v *Janě Eyrové* přítomny gotické motivy související s pocity hlavních hrdinů a nepřímo i čtenáře (strach, hrůza, motiv násilí, přízraků a nočních můr, přítomnost krve atd.) Tyto pocity jsou obecně spojovány s koncepcí vznešena („the sublime terror“, Edmund Burke) i s přítomností „tísnivé“ Jinakosti. Freudův pojem (das Unheimliche) je úzce svázán s prostorem Větrné hůrky i s thornfieldskou epizodou *Jany Eyrové*, a to nejen v souvislosti s uzavřený prostorem domu. Zejména prostor *Větrné hůrky* je uzavřen jen zdánlivě, neboť otevírá transcendentní dimenzi existence v podobě prvků nadpřirozena (duch

Kateřiny Lintonové) a momentů ze záhrobí. Tato dimenze prostoru vychází opět z tradice gotického románu, jehož vlivem dochází k transformaci domu na Větrné hůrce v žalář, v němž jsou vězněny osoby převážně ženského pohlaví, přičemž sám věznitel se stává zajatcem vlastních emocí a nevybouřených vášní. Pojem „tísnivé“ skutečnosti, obecně spjatý se snovými vizemi, je příznačný zejména pro scénu Lockwoodovy noční můry na Větrné hůrce, v níž vypravěč přichází do kontaktu (ať už v reálné, snové nebo nadpřirozené rovině vyprávění) s Jinakostí ohrožující jeho zdánlivě soukromý prostor. Prostor románů sester Brontëových, ovlivněný tradicí gotického románu, se tak otevírá romantickým prvkům, které však zůstávají, v koncepci prostoru, blíže neurčeny.

Kapitola o uzavřeném prostoru se dále zabývá gotickými motivy vnitřního prostoru thornfieldského panství, které je, stejně jako škola v Lowoodu a v symbolické rovině i červený pokoj v Gatesheadu, na rozdíl od Větrné hůrky ohrožováno zevnitř. Obavy z přítomnosti nadpřirozené Jinakosti (the supernatural Other) jsou sice v případě románu *Jana Eyrová* racionálně vysvětleny, přesto však gotické prvky zůstávají významnou složkou prostoru tohoto románu Charlotte Brontëové.

Vztahy mezi jednotlivými místy, které utvářejí prostor románu *Jana Eyrová*, lze obecně označit jako funkční, jak je definuje Michel Foucault v eseji *O jiných prostorech* (*Of Other Spaces, Different Spaces*, v různých překladech). Lineární prostorová struktura románu tedy funguje jako funkční propojení mezi umístěními (emplacement), která znamenají stupně duševní, morální a citové vyspělosti hlavní hrdinky. Lze tedy tvrdit, že *Jana Eyrová*, na rozdíl od románu Emily Brontëové, postrádá, podle Bachelardova pojetí, hierarchizaci prostoru, příznačnou pro *Větrnou hůrku*.

Závěrem lze říci, že v průběhu 19. století doznává pojetí prostoru viktoriánského románu značných proměn. Od centrálního a regionálního pojetí prostoru románů sester Brontëových, ovlivněných v prvních a zároveň vrcholných dílech tradicí gotického románu, a Thomase Hardyho, který centralizoval fiktivní prostor Wessexu prostřednictvím imanentní vůle, dochází především v posledním románu George Eliot k decentralizaci a globalizaci prostoru. *Daniel Deronda* je projektován v evropském kontextu, neboť román sleduje pohyb hrdinů směrem od kulturního a ekonomického centra Anglie, obohacuje jej o dimenzi prostoru londýnské židovské komunity a otevírá prostory dosud neprobádané, mystické a metafyzické.

Výraznou proměnou v románu *Daniel Deronda* prochází i prostor vody. Od archetypálních a symbolických významů (myšlenky na sebevraždu v proudu řeky, motiv nešťastné náhody, při níž se utopí manžel hlavní ženské hrdinky) se prostor řeky Temže posouvá k prostoru rozjímání mužského hrdiny během jeho hledání vlastní identity, kterou nachází de facto v symbolické záchraně dívky Mirah na břehu řeky. Řeka funguje jako impuls v proudu myšlenek hlavního hrdiny i jako místo setkání s mystickou postavou Mordechaie, který Danielovi otevírá vnitřní světy vizí jiných kultur, v nichž se propojuje minulost židovského národa s přítomností a myšlenkami na budoucnost (a v níž figuruje Palestina jako zaslíbená země za mořem). Most přes Temži je pak místem setkání symbolizujícím koexistenci dvou světů a kultur.

George Eliot tudíž naznačuje nové možnosti v uchopení prostoru románu, neboť využívá jednak potenciálu romantického pojetí prostoru, tradičně realistických prvků viktoriánského románu a zejména posouvá obě pojetí za hranice románu 19. století. Prostor *Daniela Derondy* je promítán do myslí a vnitřního vidění postav románu, uchyluje se do vnitřních prostor lidské mysli a podvědomí, přičemž vytváří snový prostor a prostor mystického zaujetí. Autorka ve své koncepci zároveň odlišuje prostor jednotlivých postav a jejich vnímání: jiné chápání prostoru je charakteristické pro Gwendolen, mystikou prostoru je opředen prorok Mordecai, ženské vnímání prostoru židovské komunity vnáší do románu Mirah a konečně Daniel všechny uvedené prostory spojuje. Paprskovitá struktura románového prostoru se jeví jako velmi produktivní, neboť vykazuje neomezené možnosti pohybu postav včetně jejich průzkumu neznámých, prázdných prostorů.

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